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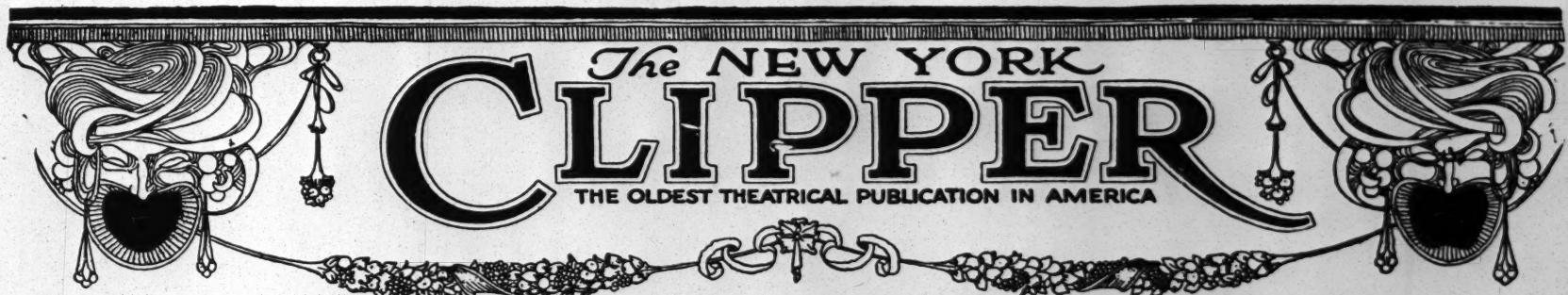
## ATTENTION, VAUDEVILLE ACTS

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## BDWY. THEATRES HIGH RENTALS PREVENT CUT IN TICKET PRICES

**Small Capacities Combined with Expense of Show Production  
Ends Hope of Return of Pre-War Ticket Price—  
No Sign of Cut in Theatre Rents**

The virtual impossibility of presenting shows in Broadway theatres for prices under \$2.50 because of the high rents and small capacities of the playhouses is put forth by many managers as the stumbling block to the return to pre-war admission prices. Much agitation has been put forward for lower admission prices and several managers have already either actually attempted or laid plans for the presentation of \$2.00 plays, but their ventures have either failed or else they have seen the impracticability of their plans under present conditions and have dropped them before starting production.

Only one theatre on Broadway is at present charging less than \$2.50 top for its attraction, and that one is the Park Theatre with "Frank Fay's Fables." This house is large enough and the rental terms, because of its position a trifle out of the theatrical district are low enough to permit playing at a \$2.00 top.

The tendency in theatre building in New York has been to put up small houses, the capacity of which hardly ever is over 1,000. The great prosperity of recent years served to increase theatre rentals to a point higher than ever before. There were not enough houses on Broadway to hold the attractions battling to come in off the road and the competition naturally forced terms up. Now that theatres are more plentiful than shows, it is to be ex-

pected that rentals would be lower, but as yet the lessees and owners of Broadway theatres have succeeded in holding up their rents to practically the same points of the boom times.

A large number of the Broadway houses built during the last few years seat less than 900. Very few of them hold more than 1,000. The result is that the producer, paying high terms for the use of the theatres, cannot possibly put on the expensive shows necessary for Broadway for \$2.00. He must get at least \$2.50.

When a show leaves Broadway and takes to the road it can charge a \$2.00 top and make more money than while in New York. In Chicago, where rental terms are not so steep and theatre capacities are for the most large, plays which got \$2.50 and better in New York are playing at a \$2.00 top at present.

One New York producer, who has no theatre of his own on Broadway, and who recognizes the need for reduced admission prices, declared last week that the blame for the current high admission prices lies with the theatre owners and lessees.

"These theatre owners are merely real estate operators, and they demand rentals and terms which forbid the presentation of plays on Broadway for less than a \$2.50 top," said this manager. "Admission prices must come down but they never will in New York until theatre rents are reduced."

### NEW ALL COLORED SHOW

Frank J. Cosgrove and Leonard T. Meehan, at present connected with Gus Hill enterprises, are to produce an all colored show entitled "Little Mose." The show will open some time during the month of May around New York, and will play a few nearby towns before coming into the city.

### LONDON FOLLIES" IN FRISCO

SAN FRANCISCO, Cal., Feb. 12.—"The London Follies," from London, with Harry Tate as leading man, opened at the Columbia Theatre, on February 12. The company has travelled eleven thousand miles since leaving London.

### 20% CUT IN R. R. RATES

A reduction of approximately 20 per cent in present passenger rates from Chicago to the Pacific Coast was announced this week by the Chicago, Burlington & Quincy, the Great Northern and the Northern Pacific railroads for the summer months. This reduction places the rates back to the old scale.

### SHOW FOR CHARITY

Mabel Taliaferro, who is touring the Loew Circuit, gave a special performance on Wednesday morning at the Strand Theatre, Washington, the proceeds of which she donated to charity. Miss Taliaferro is said to have broken all house records at this theatre.

### GOOD BUSINESS IN MIDDLE WEST

CHICAGO, Feb. 13.—The good shows will do good business on the road, judging by the results obtained by two which played in Illinois and Indiana last week. "The Merry Widow," playing one-nighters last week, got \$2,300 in Lafayette, Ind.; \$2,100 in Danville, Ill.; \$2,277 in Decatur, Ill.; \$2,700 in Champaign, Ill.; \$2,072 in Springfield, Ill., and \$1,941 in Terre Haute, Ind.

One of "The Bat" companies got \$2,227 on one performance in Racine, Wisconsin, and \$6,100 on two performances in Evansville, Indiana.

### BEGGAR'S OPERA" AGAIN

CHICAGO, Ill., Feb. 13.—"The Beggar's Opera," the London production with an all English cast, which scored strongly in many cities but did little in New York, is back in Chicago. It opened on Sunday night at the Olympic, where it is booked for two weeks.

### BREAD LINE IN THEATRE

ST. LOUIS, Mo., Feb. 13.—The Standard Theatre, here, which formerly played American Burlesque Association attractions, has been taken over by C. F. Blanke, head of the Blanke Coffee Company as a haven for the unemployed and is conducting a bread line in the theatre. Mr. Blanke, is giving a special vaudeville show at the house every Sunday for his guests.

### MUST NOT BAR A. E. REPORT

The notice advising managers not to allow the weekly deputy reports of the Actors' Equity Association to be tacked upon theatre call boards recently sent to each member of the Producing Managers' Association has already drawn fire from Equity. It was announced by Equity last week that one manager of an out-of-town theatre had torn down an Equity bulletin from the call board but had been reprimanded by his employers and forced to allow the reports to be put up again.

While the members of the Producing Managers' Association have the right to forbid posting of any Equity report or bulletin upon the call boards of any theatre they play in, this does not apply to the Shuberts, who must allow such posting by the terms of the separate agreement entered into with Equity in February of last year as the result of charges made against them.

While Equity officials would not divulge the identity of the manager who tore down the Equity bulletin, it is believed to have been a Shubert manager.

The Equity statement on the matter made last week has this to say:

"To bar deputy reports from the theatres would be equivalent to curtailing freedom of speech in the press of the world at large. Post your deputy report; and, if anybody attempts to tear it down, notify headquarters at once."

### BAKER SUES FOR PRIZE

MEMPHIS, Tenn., Feb. 13.—Claiming that he is entitled to the \$100 reward offered to anyone who could "catch him cheating the grave" by "Mysterious Raffles," who staged an escape act at Loew's State Theatre here last week, John Ewaschuk, a Hungarian baker, filed suit against the actor and attached his property last week.

Ewaschuk, the baker, stepped up on the stage when the "Mysterious Raffles" called for sceptics to examine his apparatus. The trick involved was the escape of "Raffles" from a burglar-proof coffin while strapped in a straight-jacket. Ewaschuk alleges that he was strapped into the straight-jacket but when he attempted to prove that he, too, could wriggle out of it just as well as "Raffles," he was not allowed to. He insisted vigorously that he be permitted to try his own skill at the trick, but the manager of the house sent for him and when he walked off the stage he was told to "beat it," according to his complaint.

Then Ewaschuk sent his attorney to the theatre to collect the \$100 reward, and when payment was refused he started suit and attached the magician's property.

### CHICAGO THEATRES COMING DOWN

CHICAGO, Feb. 13.—Four of Chicago's theatrical landmarks, the McVickers, Cohan's Grand Opera House, Powers and Olympic Theatres, will soon be destroyed. The McVickers is already being demolished, and the other three will all have disappeared before long.

The Grand Theatre will probably be the next to follow the McVickers, as it must be rebuilt before 1924, according to the terms of its lease. Powers, known long ago as Hooley's Theatre, will be replaced soon by an addition to the Hotel Sherman. The Olympic will be rebuilt by its present owners as soon as conditions allow.

The Olympic has been one of the best known theatres in America.

### "BIBI" CLEVER FRIML PIECE

PROVIDENCE, R. I., Feb. 13.—"Bibi of the Boulevards," a new musical comedy by Catharine Chisolm Cushing and score by Rudolph Friml, presented at the Majestic last night, scored a quick and positive success. The story is a simple but appealing one, and tells of a child of the streets of Paris. She has been decorated for war service and unlike other members of gay Montmartre section waits for the love of one who will honor and respect her.

At the opening of the piece she is singing in the fashionable night cafes.

Amid a gay throng in her apartment, she tells her friends that at last she has found the one she has been waiting for. As she tells her story, he arrives and they are left alone.

Next they are seen in their little love nest, a houseboat on the Seine. And there, though all is Seine, it is not safe for Bibi. Diplomats from England root her out. It seems John Leighton, her man, is the hero of England: has been elevated to the peerage and given a tremendously important commission. John gives them all up for Bibi, but it is not unsuspected that she will sacrifice herself for his career. She disappears and John returns to England.

Three years later, at the British Embassy, it comes out rather belatedly, we think, that John and Bibi were married all the time. John has become fascinated with a mysterious young Russian refugee. He cannot find Bibi and obtain a divorce. But he has been haunted by her voice. And then Bibi comes and cruelly he tells her that he loves her no longer.

From Bibi's viewpoint we should think this would end all. But Bibi is not like other girls. Of course, she is the mysterious Russian, and during the three years of dropping from sight has been taken under the wing of a duchess and put through a course of culture. So she dumbfounds John by her revelation, and as it is the same girl he has loved all the time, Bibi is satisfied.

To this story Mr. Friml has given some ravishing music, and led his orchestra last night with delightful rhythm and expression. "Toujours l'Amour," which runs through the piece, is an insinuating melody. "Read Between the Lines" is a lively and tuneful bit, and a trio in the last act, is the best jazz tune heard this season. It is too good to call jazz, but it has the typical jazz snap and just bursts with melody.

Dorothy Maynard, as "Bibi," scored a great personal hit in the piece; others that did well are, Ivan Samson, William Holden and Elsie Lawson. The piece is finely staged and costumed.

### BILLS TO CHECK SPECULATORS

ALBANY, N. Y., Feb. 13.—The fight against theatre ticket speculators has been renewed, and Senator Charles Walton of Kingston, and Assemblyman T. K. Smith, of Syracuse, have introduced bills designed to check theatre ticket profiteering.

Senator Walton's bill would license theatre ticket agents and require them to file a \$1,000 bond to guarantee they would not charge more than 50 cents in excess of the price printed on the ticket. Assemblyman Smith's bill provides that where more than 50 cents is charged beyond a ticket's price the purchaser may recover \$50 in a civil action.

# CROWD IN CHURCH YELL AND HISS AT BRADY-REV. STRATON DEBATE

**Preacher Attacks Stage and Its People, Declaring Conditions Are Lowering Race Ideals and Wrecking Female Virtue—  
Brady Puts Up Strong Defence**

Amidst the cheering and hissing of different factions, the long awaited discussion of stage morals between Rev. John Roach Stratton and William A. Brady took place Sunday afternoon in Cavalry Baptist Church of which Dr. Stratton is pastor. The church was jammed to the doors with the regular congregation plus stage folk and others interested in the discussion.

Dr. Stratton attacked the stage and its people as the most demoralizing influence in American life, charged that the public was being drugged by indecency and that actresses in many cases gained promotion only at the price of their honor. Motion pictures increased in popularity at the expense of the Church and Sunday School, he said.

Mr. Brady came to the defense of the stage and its people in heroic manner, making a strong plea for his colleagues of the theatre, growing emotional and tense. He defended Mary Pickford and others whom Dr. Stratton had spoken against, and declared that he had not heard Dr. Stratton produce any facts, and that he wanted the stage to have a fair deal. "There are more clergymen in jail than actors," he reminded them. Mr. Brady did not intend to speak when he went to the church due to a hitch over the arrangements as to the scope of the debate, which means that the affair was not the debate as originally intended. William H. Anderson of the Anti-saloon league was Chairman of the meeting.

Despite his sweeping allegations, Dr. Stratton modified them later saying that he had nothing in his heart for the individual man or woman of the stage and paid a tribute to some of the fine personalities of the stage whom he had known.

Dr. Stratton began by calling attention to the origin of the drama in the Greek classics, inspired by Bacchus, and to its modern origin in the Church, and said that the stage now is following its classical and not its Christian heredity.

"The modern theatre has so lowered its ideals that any advantage we might secure through it to the artistic and esthetic nature is more than counter-balanced by the harm it does to the moral and spiritual nature," he said.

"The beginning of my denunciation of wrong stage conditions grew out of the story which was told me by one poor girl who came to me as a Christian minister to pour into my ear the heart-breaking account of her moral undoing because of vicious stage conditions," he said.

"Conditions upon the American stage are tending more and more toward breaking down the barriers of maidenly modesty, lowering the ideals of the race, and thereby wrecking female virtue. I indict the modern theatre first of all because of the harm that it does to the girls and women upon the stage itself. I charge that the theatrical managers of today are capitalizing the sacrifice of womanly modesty and making merchandise of those female graces and charms that God has designed for pure and holy ends."

"It was recently remarked by one who knew that in employing girls it was not a question with the managers of how much money a girl wanted, but of how near naked she was willing to appear on the stage. We have seen in recent years an increasing brazenness and boldness on the part of theatrical manager at this point, until now a condition of undress that would not be tolerated in any respectable home, even among brothers and sisters, is common on the stage. Indecencies are now portrayed regularly in the theatres that formerly were known only in the so-called stag parties, where groups of degenerate men gathered, and where especially salacious and degrading programs had

been provided, behind closed doors, entertainments that were frequently raided."

Dr. Stratton frequently referred to reports of commissions and grand juries for stories of happenings in connection with the stage which were in his printed speech, but which he balked at reading in their entirety from the pulpit. He gave an occasional detail, however, which aroused intense interest among his hearers.

"Now since the Arbuckle case, the Boston roadhouse scandal, and the turning of the light on the unspeakable rottenness at Hollywood and other such centres, the conditions have become notorious and smell to high heaven," he said. "Facts now prove that the price of promotion for many girls and women upon the stage today is that they shall surrender their virtue," he continued, a theme which he dwelt upon for some time.

"There has been such a relaxing of restraint at this point in recent years," he said, "that multitudes of men are throwing the marriage vow aside like a scrap of paper. Divorce has increased in this country with an astonishing rapidity in recent years. And the divorce record is especially heavy among theatrical people. Some of the actors of today have had as many divorces and remarriages as Henry VIII. And the actresses that have had a string of husbands have attained to the highest popularity.

"Now, I do not lay all of the blame for these wrong conditions upon the stage, though I do believe that the lowering of the ideals of modesty and chastity and masculine honor by the stage has been one of the most potent influences in breaking up family life. In case after case of the divorce proceedings which have recently shocked New York and the nation, stage women have figured. It was so in the Stillman case, and it was so in the Shonts case, and it has been right down the line. I also admit that the good women on the stage should not be blamed for the sins of those who are brazen and have lost their sense of modesty."

"Vicious heroes and heroines" came in for some of Dr. Stratton's attention to show that children are being exploited for gain in a ruinous way.

"The outstanding heroes and heroines of the screen are before us almost without exception, with splotches on their record. Here is Charlie Chaplin, with his sordid divorce story. Here are Douglas Fairbanks and Mary Pickford, with their even worse divorce record, with the prosecuting attorney still after them, and capping the climax, here is another great comedy hero, Fatty Arbuckle, standing before the nation with his idiotic, leering grin on his face, but with the shadow of shame and sin upon him. Think of such men and women as these being the entertainers for American youth!"

When Dr. Stratton finished his address, which lasted more than an hour and a half, Mr. Brady came half way down the aisle and asked again if he might speak. He was invited to the platform and arrived there with fire in his eye.

"After hearing Dr. Stratton speak I couldn't leave the church," he said. "I would have been ashamed to do so. I say, 'Let him without sin cast the first stone.' Do not slander your neighbor. I have listened for an hour and half and heard not one fact. I heard him talk of girls on the stage, of these conditions he speaks of. Why not speak of society, of the department store, of almost any place where men and women come together? Why pick on the stage?

"I shall be glad to meet Dr. Stratton and hope I shall meet him in debate. After hearing his address I shall take pleasure (Continued on page 30)

## DOOLEY SUED BY YVETTE RUGEL

Yvette Rugel, the wife of Johnny Dooley, comedian, filed suit against him for separation in the Supreme Court last week, asking for alimony of \$75 a week, on the ground that the comedian has failed to support her and their two children almost all the time since they were married.

The motion for temporary alimony was made before Supreme Court Justice Ford by Mrs. Dooley's attorney, Leo R. Brilles, of the firm of House, Grossman and Vorhaus. L. V. Nelson, of 1472 Broadway, represents Dooley. The case is listed on the court calendar as Dool vs. Dool, Dooley's real name being John D. Dool.

The firm of House, Grossman & Vorhaus, of No. 115 Broadway, represents Mrs. Dooley.

She asks \$75 a week for the support of their two children and for counsel fees. According to evidence submitted before Judge Ford, Dooley earns over \$1,000 a week. L. B. Nelson, of No. 1472 Broadway, is attorney for Dooley.

Mrs. Dooley claims that her husband earns over \$1,000 a week.

## DRAMA LEAGUE TO GIVE DINNER

The New York Drama League will hold its fourth annual dinner on Sunday evening, March 5th, at the Waldorf Astoria. Nikita Balieff, director of the "Chauve-Souris Theatre," from Moscow, will be the guest of honor.

One other guest of honor is to be chosen by a jury of twelve of the best known dramatic writers and critics representing the League, as having made the most notable contributions to any department of the theatre during the past year. The jury consists of Kenneth MacGowan, Alexander Woolcott, Heywood Broun, Beatrice Herford, Dhan Gopal Mukerji, John Farrar, Sidney Howard, Thomas Wood Stevens, Bruce Bliven, Montrose J. Moses, Louis Untermeyer, B. W. Heubusch and Prof. Hatcher Hughes, of Columbia University.

## HELD ON MANSLAUGHTER CHARGE

NEW HAVEN, Feb. 11.—Lawrence W. Carroll, manager of the Rialto Theatre at the time it was burned in November, appeared in city court today and was arrested on a warrant charging manslaughter. His is the second arrest based on Coroner Mix's finding, the building inspector, Joseph E. Austin, being the other. Carroll's hearing was set for February 27. Two charges of selling standing room were nolled. He was released under the new complaint in \$2,000 bail. The city attorney's office is still trying to get A. S. Black, president of the Connecticut Theatre Corporation, to answer the complaint of manslaughter and avoid a contest over extradition and delay in trial of the other defendants.

## COAST HOUSE NEARS COMPLETION

SAN FRANCISCO, Cal., Feb. 6.—The Shubert-Curran Theatre, which is now being built on Geary street, adjoining the Columbia Theatre, is fast nearing completion, and at present a full crew of workmen are busy night and day in every portion of the structure. Among the decorations two mural paintings are now almost finished, and are considered owing to the cost, which will be about \$40,000.00, to be the most valuable decorations ever placed in a theatre in the West.

## "PEG O' MY HEART" IN STOCK

The Rosemon Players, appearing at the Supreme Theatre, Brooklyn, are this week presenting "Peg O' My Heart." The cast includes: Miss Rosemon, W. O. McWatters, Jack Bryce, Harry LaCour, Pearl Sindlar, Dora Dearborn, and Will B. Short.

## MORE POWER FOR DEPUTIES

Equity deputies with theatrical companies are to have their powers extended by the Council of the A. E. A., which has appointed a special Committee on Deputies. The deputies may be allowed to act as official representatives of the Equity.

## SISTER TEAM FILES BIG SUIT

CHICAGO, Ill., Feb. 13.—The Hollin Sisters, Katherine and Sallie, vaudeville actresses, have brought suit in the Circuit Court against Mrs. Georgina F. Preston, of No. 1126 Morse avenue, seeking \$150,000. The suit followed slander remarks alleged to have been made against the two actresses by Mrs. Preston. The Hollin Sisters live with their parents, Mr. and Mrs. Charles Green, in Austin. "This is how it happened," said Miss Sallie Hollins to the CLIPPER representative. We wanted to buy a home for our parents and we went to a realty office, where we met Mr. William Preston. He was manager. Mr. Preston owned the bungalow we wanted, and he and his two sons came to our home to close the deal. Later his wife, who was then living in Libertyville, signed the papers. About a year ago Mrs. Preston started divorce proceedings against her husband. She named us in the proceedings and said that her husband had given us the property. That would have been all right, but the next thing we knew, we were sued by Mrs. Preston, who attempted to secure possession of the property after we had paid \$1,000 down and a number of monthly payments. That suit was dismissed a few days ago.

The slander case will come up for a hearing next month.

## CONSTANCE HENDERSON MARRIES

Constance Albaugh Henderson, daughter of Mr. and Mrs. Frank E. Henderson of No. 321 York street, Jersey City, was married at the home of her parents Wednesday, to Hugh Edward Cooper of Jersey City. Miss Henderson comes of prominent theatrical families, both on her mother's and father's side. Her father is the owner of the Majestic Theatre, Jersey City, now playing the attractions of the Columbia Amusement Company. It formerly played high class attractions.

Her paternal grandfather and grandmother, were William and Etta Henderson, well known managers of theatres in Pittsburgh, Providence and New York, before locating in Jersey City at the old Academy of Music. Her great grandfather, Henry Lewis, was well known on both sides of the Atlantic Ocean as an actor and manager.

Mrs. Albaugh, her grandmother, on her mother's side was also a well known actress. John W. Albaugh, her grandfather, owned and managed the Holiday Street Theatre, and Albaugh's Theatre in Baltimore, the Grand and Lafayette Square Theatres, in Washington and at one time was a manager and producer in Albany, N. Y.

## "LE RUBICON" OPENS ON FEB. 20

Henry Le Baron is rehearsing his latest play, the "Rubicon," an adaptation from the French play, "Le Rubicon," a comedy-drama by Edouard Bourdet. The original piece met with success in a Paris theatre in 1909.

The cast includes Violet Heming and Warburton Gambel.

It is scheduled to open at the Hudson Theatre, Feb. 20, and will follow Marie Lohr, who terminates her run at that theatre Saturday, the 18th.

## NEW HILL SHOW OPENING

"Happy Hooligan," Gus Hill's new show, will open this Thursday in Penn Yan, New York. With a few additions the cast in this cartoon comedy are the same as those in Hill's "Boob McNutt," which has been playing in Canada. "Boob McNutt" was formerly called "The Girl from Greenwich Village."

Besides this company Hill has only three others on the road now, all "Bringing Up Father" shows. Earlier in the season he had seven shows playing.

## LA SALLE THEATRE DARK

CHICAGO, Ill., Feb. 13.—"The Rose Girl" closed at the La Salle Theatre on Saturday night and departed for Cincinnati, which leaves the theatre dark for the week. "The Silver Fox" will begin an engagement at the house on February 19.

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## THE NEW YORK CLIPPER

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# OPEN WAR STARTS BETWEEN EQUITY ASSN. AND DE COURVILLE

**English Producer of Revue "Pins and Needles" at Odds with  
Actors' Organization Over Efforts to Get English  
Cast into Equity**

The controversy between the Actors' Equity Association and Albert De Courville, producer of the "Pins and Needles" revue, with almost an entire English company, at the Shubert Theatre reached the boiling point on Monday of this week, when Frank Gillmore, of Equity, denounced the English producer, as a tyrant after De Courville had made public a statement to the effect that he would fight Equity on the issue of the compelling his company to join it, as he asserts the union's officials have ordered him to.

"The Equity Association has tried to compel me to force the English members of my company to join it," asserted De Courville.

Equity officials informed him on Monday, De Courville declared, that Samuel Gompers, President of the American Federation of Labor, would arrive in New York the latter part of this week for the purpose of discussing the matter with him.

De Courville contends that the members of his company should not be compelled to join Equity, as they are members of the English Actors' Association.

In answer to De Courville's statements, Frank Gillmore, the executive-secretary of Equity, gave out a statement in which he scored the English producer, because he would not permit the members of his company to join Equity.

"Mr. De Courville's tyrannical methods in refusing to permit members of his company to join the Equity is both un-American and un-British," said Mr. Gillmore. "We have no quarrel with English actors; in fact, we are affiliated with the English Actors' Association, through an agreement which provides that our members shall join that organization while working in England and their members shall join ours when working in America. We understand that Mr. De Courville him-

self boasts that his players are members of the English Actors' Association. There may be a few members of the De Courville company who are traitors to their own association; but most of them are at heart as friendly towards their American fellow-workers as we are towards them.

"This attempt to cow these actors into breaking the rules of their own association and to antagonize the theatrical world in America is unfair, unreasonable and reactionary. Mr. De Courville says that he fears that we may call a strike for the sake of a chorus girl. A strike is about as improbable as an earthquake. We interfere in no manager's affairs if he lives up to the contracts he has signed with his dramatic players and chorus girls, and this, we hope Mr. De Courville intends to do.

"Mr. De Courville says that mysterious threats of 'drastic action' have been made against him by Equity. We are making no such threats to anybody. Either we act or we keep silent. And we hope that no such 'drastic action' as Mr. De Courville dreams of will ever be necessary.

"We shall, however, do everything in our power to protect these visiting English actors from the sort of coercion which rendered working conditions on the American stage intolerable before Equity came into being. Whatever their manager may make them do or say, we know that they are not our enemies—and they know that we are not theirs."

Mr. Gillmore did not say, however, what Equity would do if De Courville continued to refuse to have his members join it. It is doubtful if Equity would go to the extreme of asking the stage hands' and musicians' unions to call out their men working at the Shubert Theatre, where "Pins and Needles" is playing.

## IRWIN MOTION GRANTED

Justice Ford, in the Supreme Court, last week handed down a decision granting the motion made by Fred Irwin, burlesque manager, for the examination before trial of J. Herbert Mack, R. K. Hynicka and Sam A. Scribner, officials of the Columbia Amusement Company, which he is suing for \$100,000. Fred Irwin is represented by Attorney Avel B. Silverman, of the law firm of House, Grossman and Vorhaus.

The Court order also calls for the production of the various books and papers connected with the issues of the suit. Irwin commenced his action last summer, alleging that his two franchises on the Columbia burlesque wheel had been illegally taken away from him.

The examination of Mack, Hynicka and Scribner will take place some time this month, according to Attorney Silverman. This is the second motion for an examination made by Irwin, a similar one having previously granted and later reversed on the appeal of Leon Laski, attorney for the defendants. Fred Irwin operated two shows on the Columbia Wheel, the "Majestic" and the "Big Show."

## SMALL PAY FOR FILM ACTORS

LOS ANGELES, Feb. 13.—Conditions in the film centre here are so bad that many actors and actresses who got from \$150 to \$200 a week before the slump are glad to get day work at \$10 a day. The hordes of small part actors, the ones who used to make a living on the \$10 a day jobs—are hopelessly out of the running in the face of this competition.

## "THE WILD CAT" CLOSING

"The Wild Cat," the big operatic thriller, which ran for several weeks at the Park Theatre, and which since closing at that house has been on the road, will close on Saturday night of this week in Cincinnati.

The show has done fairly well on the road, but its big operating expense has made the closing necessary. The cast numbered eighty-four people, five horses were carried and three men were in advance.

The jump from Pittsburg, to Cincinnati this week cost nearly \$1,200.

## DUQUESNE THEATRE CLOSING

PITTSBURGH, Pa., Feb. 13.—The Duquesne Theatre, playing Shubert vaudeville closes here on Saturday night of this week.

Shubert vaudeville opened in Pittsburgh at the Sam S. Shubert Theatre, but desiring a better location the shows were moved to the Duquesne early in January. Business, however, improved but little and the closing notice was given out to-day.

## MUSICAL SHOWS FOR BALTIMORE

BALTIMORE, Md., Feb. 13.—Lovers of musical shows will see them in plenty this week and next. At Ford's, the Ziegfeld "Frolic" with Will Rogers, is the attraction for this week and Eddie Cantor in his new "Make It Snappy Revue," is at the Auditorium. Next week, George White's "Scandals" will be at the Ford, while "Honeydew" will be seen at the Auditorium.

## ACTOR PARK GETS HIS JOB BACK

Beginning with Monday of this week John Park, the actor who was sued for \$50,000 two weeks ago, because of alleged slanderous remarks, by Joe Weber, producer and former comedian, and discharged from Weber's show, "Honeydew," will be back in his usual part in the musical comedy, the dispute having been amicably settled by arbitration last week, and Weber having withdrawn legal action and also charges he made to Equity against Park.

Park joined "Honeydew" on Monday in Richmond, Va., where the show is playing an engagement. He had been out of the cast since January 12, at which date the show was playing in Brooklyn at the Shubert-Teller Theatre.

The trouble between Weber and Park, arose on January 12, after the evening performance at the Teller when Park is alleged to have called the producer of "Honeydew" a lot of names he did not like. Park was incited at the time by the fact that Weber had directed his manager and partner, Fred Fleck, to ask the actor to cut out some lines which the latter did not want to eliminate. Weber was not present when the alleged defamatory statements were made, but Fleck told Park he was "through" right then.

Park then presented a claim to the Actors' Equity Association, charging that he could not be discharged as he held a run-of-the-play contract. Weber countered with the charge that the actor had been intoxicated during the performance on January 12, but agreed to put the matter up to arbitration and also put up two weeks' salary with Equity representing the necessary two weeks' notice. Then, through his attorneys, House, Grossman & Vorhaus, Weber started suit for slander against the actor, asking for damages of \$50,000.

Last Friday, was the day appointed for the arbitration of the case, but it was postponed until the next day because all the members of the company, who were required as witnesses by Weber, had not appeared at Equity headquarters, the place of the meeting. On Saturday morning the principals and the entire company, including the leaders of the orchestra, showed up and the arbitration proceeded, with Ralph Delmore acting as umpire.

The hearing of both sides of the argument did not proceed very far, however, for after a short time the dove of peace alighted in the Equity offices. Weber agreeing to withdraw his charge of intoxication and his \$50,000 suit, give Park back his job, pay him full salary for the month he had not worked, and, as an extra pay the railroad fare of Park's wife, who travels with him while on tour.

William Sellery, who has played Park's part in "Honeydew" since January 12, will receive two weeks' salary in lieu of notice.

## BIG RECEIPTS FOR "UNLOVED WIFE"

The Eastern Company of "The Unloved Wife," which is produced by the Unity Play Company, has been meeting with phenomenal success. The show plays at \$1 top, and the gross amount of business the show played to in the last two months is \$58,103.52. There are two other companies playing the piece, one touring the South and one playing the Coast. George M. Gatts, is general manager of the Unity Play Co.

## NEW HOUSE FOR HARTFORD

HARTFORD, Conn., Feb. 13.—A new theatre located at the corner of Park and Broad streets, is now being erected. It is to be known as the Lyric Theatre. The new house will cost about \$250,000, will have a seating capacity of about 1,200, and will be devoted to vaudeville and pictures. The Park Street Investment Company is promoting the project.

## "THE ROSE GIRL" CLOSING

CINCINNATI, O., Feb. 13.—"The Rose Girl," the musical comedy which opened here this week will close on Saturday night. The scenery and costumes will go to the storehouse and the players return to New York.

## EQUITY ACTRESS IN ENGLISH CO.

Although none of the members of Marie Lohr's English company playing at the Hudson Theatre have joined Equity one Equity member, Hilda Spong, is playing there, by permission of Equity. Miss Spong, who recently rejoined Equity, resigned from the actors' organization early this season because she "didn't believe in Equity Shop." Equity allowed her to play with the English company, because its American engagement will end this Saturday, when the entire troupe will return to England.

The present play in which Marie Lohr, an English actress of note, is appearing at the Hudson is "Fedora," by Sardou, which was presented for the first time last Friday night, Miss Lohr's original vehicle, "The Voice From the Minaret" having proved unsuccessful. Miss Lohr paid three weeks' rent in advance for the Hudson—the chief reason for putting on a second production.

Equity's reason for allowing an Equity member to play with the non-Equity English company, was that they were almost all members of the Actors' Association of England, with which it is affiliated, and it was thought unnecessary for the members of the company to join Equity, since they were all returning to England at the end of this week.

Miss Spong, who is a star in her own right, accepted the part in "Fedora" because she is a personal friend of Miss Lohr.

## SHERMAN SUED FOR RENT

Lowell Sherman, the actor, at present playing in "Lawful Larceny" at the Republic Theatre, and who was one of those mentioned in connection with the "Fatty" Arbuckle case, was sued last week for \$482.97 by the Orinoco Realty Company, Inc., for rent alleged to be owing for rent of an apartment in its building at No. 840 Seventh avenue. The suit was brought in the Third District Municipal Court.

Sherman, it is alleged, signed a one-year lease on the apartment last August, which was to take effect October 1, 1921. The agreed rental was \$2,850 a year, or \$237.50 a month. The amount sued for represents the rent for the months of December and January.

Included in the amount sued for is the sum of \$7.17 which represents the cost of electric current from October 22 until November 21, and eight telephone calls at ten cents each, which Sherman is alleged to have made during the same period. Interest is demanded on the entire amount, including the eighty cents worth of phone calls.

## WASHOUT HOLDS UP SHOW

SANTA BARBARA, Cal., Feb. 11.—The "Bringing Up Father" company, under the management of Frank Cosgrove had to lay off three days here last week because of washouts on the line of the Southern Pacific Railroad.

The entire company visited the studio of the Barbara Moving Picture Company, and were filmed in five scenes. Manager Cosgrove and Leonard Meehan also played in the pictures. Thomas Grady, formerly of "Mary," who is the general director of the film company, took the entire company out to his home and gave them a dinner and party.

## CAPITOL OPENS THIS MONTH

WASHINGTON, D. C., Feb. 13.—The New Capitol Theatre, here, has been completed and will open the latter part of the month. The house has a seating capacity of 2,000, and costs approximately \$300,000. It will be devoted to pictures.

## "SHUFFLE ALONG" NO. 2 OPENING

A No. 2 version of "Shuffle Along," the all colored cast, show at the Sixty-third Street Theatre, is going out and will open on Thursday of this week at Wilkes-Barre, Pa. Lou Peyton, Lucky Roberts and Fred Bonny are in the cast.

## "LETTIE PEPPER" OPENS ON FEB. 20

ATLANTIC CITY, Feb. 13.—"Lettie Pepper," starring Charlotte Greenwood, will open at the Globe Theatre here on February 20.

# PROPOSED TICKET TAX INCREASE HAS, FOR TIME, BEEN ABANDONED

**Plan of Ways and Means Committee to Raise Ticket Tax to Twenty Per Cent Raised Protest from All Parts of Country**

The proposed plan of the Ways and Means Committee of the House of Representatives to raise the tax on theatre tickets to twenty per cent, in addition to numerous other taxes, to raise funds for soldier bonus payments, raised such a protest from all parts of the country, that the plan has for the present at least been abandoned.

The bonus bill itself has not been discarded, and the funds, if raised will doubtless be obtained by a bond issue.

An announcement by the President in connection with the matter will doubtless be made within the next day or so. The news of the proposed theatre tax, threw managers and producers in a temporary panic and the meetings of the various organizations were hurriedly called and plans for an immediate trip to Washington were hastily made.

Fully realizing the peril to the theatre of the proposed taxation, which would put a tariff of 20 per cent upon every theatre ticket costing more than 25 cents the combined associations of the International Theatrical Association, Inc., and the Producing Managers' Assn., planned to dispatch representatives to Washington to combat the measure.

The meeting held in the P. M. A. offices Monday was attended by all the important New York managers and the executive committees of both the P. M. A. and the I. T. A.

Among the important managers, who publicly oppose the method and not the purpose of the proposed taxation are J. J. Shubert and A. L. Erlanger, whose combined theatrical interests are the largest in the country. In a statement made last week Mr. Shubert said that any further taxation would mean the virtual ruin of many managers.

"This same proposition," said J. J. Shubert, "to increase the impost on theatre admissions came up once before and was defeated as soon as Congress was shown clearly how any such legislation would effect an actual loss in the existing revenues of the Government. I had a representative at Washington then to fight this measure, and I intend to join with other managers in combating the latest attempt to add to the already heavy burdens under which the theatre is struggling."

"We are facing now a large decrease in business, and many of the smaller managers find it difficult enough to get along with lessened patronage. Attend-

ance has fallen off 50 per cent, during the present season, due to various factors. It would fall off still further with a double tax on tickets. That would be the factor that would invalidate the proposed tax and defeat its ends so automatically there can be no doubt of it."

"Such an increase in the admission tax will not only lessen the attendance at the theatres," said A. L. Erlanger, "already materially reduced by the present tax, but it will compel a curtailment of all big productions; it will make it impossible for either the ordinary producing manager or the theatre manager to continue his business and it will throw out of employment hundreds of actors and members of the musical and stage hands' unions. The adoption of such a measure will unquestionably work damage that it is impossible to estimate to a calling that is one of the most important in our modern life."

Frank Gillmore, executive-secretary of the Actors' Equity Association, stated that the proposed tax measure discriminates against the theatrical industry and if passed would throw thousands of actors out of work.

"The Equity has not opposed the bonus for ex-service men," Mr. Gillmore explained. "The acting profession has always sympathized with the ex-service men in general and our members have participated in countless benefits to raise money for sick or jobless deserving veterans.

"But we think it most unfair that the bonus should be raised by a plan which proposes to double the taxes of our industry, without any provision to raise revenue from the hundreds of other industries which are equally available as sources of revenue. The high price of theatre tickets, due in a measure to the already heavy taxes upon them, is already driving the public from the box office. To increase these taxes at such a time would be most disastrous."

"The theatre is far more a necessity in a highly organized community than a luxury, for it is essential both from a recreational and an educational point of view. As citizens, we expect to bear our fair share of the bonus taxes, but we resent unfair discrimination. We know that no war veteran wants to see anyone thrown out of work on account of this bonus, particularly the actors who have done so much to raise funds for ex-service associations."

## NEW SHOWS FOR PHILADELPHIA

PHILADELPHIA, Feb. 13.—While only one play opens here this week, next week will see the entry of three new plays, one of which has not yet reached New York.

"Main Street," playing at a \$2.00 top, opened Monday at the Walnut Theatre.

"Dog Love," with William Hodge, opened to good business last week at the Adelphi. Also playing at \$2.00 top.

At the Lyric, "Ladies' Night," the Woods' farce, continues its engagement. It is now in its sixth week. Also on the \$2.00 scale.

At the Shubert Theatre the "Greenwich Village Follies" started on its fourth and final week. Is playing to splendid business. It will be followed next Monday by Eddie Cantor's new show, "Make It Snappy."

The Irish Players in "The White-Headed Bow" finish their engagement at the Broad this Saturday. They will have played but two weeks here. "The Gold Diggers" will open here on Monday.

At the Garrick "Welcome Stranger" leaves Saturday, closing a run of but three weeks. "The O'Brien Girl" will take its place, opening next Monday.

## MRS. ATWELL IN AUTO ACCIDENT

Mrs. Ben Atwell, met with an automobile accident in Providence last week, which has compelled her to remain in bed. It is expected that she will be moved to New York the latter part of the week. When the accident occurred she was travelling with her husband, who is the press representative for the Shubert Vaudeville Circuit.

## ENGLISH CO. TOURING CANADA

TORONTO, Feb. 6.—"The Summer Girl," a new musical comedy, with a company made up for the most part of English performers, will go on tour through Canada in a few weeks, under the management of R. Clark and Nat Smith. "The Summer Girl" is described by the producers as a musical comedy farce in three acts.

## GILLMORE BACK FROM COAST

Mr. Frank Gillmore, the Executive Secretary of the Actors' Equity Association, returned last week from a four weeks' trip to the Pacific Coast. He visited the Equity branch offices in Chicago and Kansas City and spent several weeks in Los Angeles.

## T. M. A. IN NEW CIRCUIT PLAN

The proposed new dollar top circuit is still in the formative state, contrary to a report published last week to the effect that it was already an established fact. Sponsored by several members of the Touring Managers' Association, the proposed circuit is now practically an association matter. At a meeting to be held on February 24, the members of the T. M. A. will attempt to arrive at some definite point whereby it will be possible to go ahead with the actual work of establishing the circuit so that it may be in operation next season.

As first announced in the CLIPPER when the dollar circuit idea was first suggested, the plan is to organize a circuit of first-class theatres throughout the country and put out companies of a higher order than the average \$1.00 top show in dramatic and musical plays, mostly the former.

A number of theatres have already been lined up on the dollar top idea and it is confidently expected that the backers of the circuit will have no difficulty in organizing as many as thirty-five houses.

The first step of the promoters of the circuit will be the obtaining of a charter of incorporation so that the booking and supervision of the various shows can be put under single control. The corporation will be only for that purpose, the intention of the backers not being to make it a dividend paying proposition. Each producer and theatre owner will be a party to the plan.

Only productions which meet all modern standards will be the rule. Shoddy shows which do not come up to the standard set will not be permitted. It is felt that a modern play, fittingly produced and cast with actors of ability will be able to operate at a good profit with minimum average receipts of \$5,000 weekly.

While the present plans of the sponsors of the proposed circuit are to operate with non-Equity casts, giving nine performances a week, it was pointed out last week that it might be impossible to get enough able non-Equity actors to make up from twenty-five to thirty-five companies. While the present Equity contract does not permit more than eight performances a week without extra pay, it is understood from Equity officials that if approached Equity Shop contracts allowing nine shows per week would undoubtedly be issued. Equity contracts allowing ten performances a week are issued to "rep." companies in the West.

"We realize perfectly that managers operating shows playing at a one dollar cannot be expected to meet the same conditions managers of two dollar and two-fifty shows work under," stated Frank Gillmore, Executive-Secretary of Equity last week. "We are always ready to meet any manager and discuss his problems."

## EQUITY CUTS AGENCY EXPENSES

LOS ANGELES, Cal., Feb. 11.—As a result of the suggestion made by Executive Secretary Frank Gillmore last week, the Executive Committee of the Los Angeles branch of the Actors' Equity Association decided to cut down the expenses of the Equity Agency, which has been operating at a heavy loss for the past eight months. Several employees have accordingly been discharged, the annual saving, with other expenses curtailed, amounting to \$9,000.

The Equity Agency will still function enough to meet present business conditions, but will have a limited staff.

Most producers in Los Angeles have become soured on the Equity Agency, due to the fact that they object to engaging actors through it and then having to deal officially with the Equity office here over the many complaints that are made by the actors. This has accounted in no small measure for the falling off in the agency's business.

## CARROL NAMES HIS PLAY

Earl Carroll, who opens his new theatre on Monday night with a play of his own and of which he steadfastly refused to reveal the name, relented on Tuesday.

He calls the play "Bavu," and in the cast to present it are, Helen Freeman, Maud Eburne, Palotta Monterey, Hugh Herbert, W. H. Ponell and Chas. Wray Wallace.

## BOSTON BUSINESS BUT FAIR

BOSTON, Feb. 13.—With but one new play opening this week, Boston is getting back to its usual average. Business is only fair, not up to the mark of but a few weeks ago.

Billie Burke, in "The Intimate Strangers," came into the Hollis Theatre on Monday of this week, replacing William Gillette in "The Dream Maker," which stayed but two weeks.

"Red Pepper," with McIntyre & Heath at the Shubert Theatre, started on its sixth consecutive week in Boston, and still going strong.

At the Wilbur Theatre, "Lilliom," which opened last week, continues.

At the Plymouth Theatre, George Arliss, in "The Green Goddess," which opened last week, also continues. This show drew forth unanimous praise.

At the Selwyn, "Back Pay," in its fourth week, will stay one week more. Its business is only fair. "The Circle," with John Drew and Mrs. Leslie Carter, will follow it in.

"Tip Top," the Fred Stone show, is now in its eleventh week at the Colonial, and the box-office receipts still keep up over the \$25,000 mark.

"Orphans of the Storm," the Griffith picture, is in its eighth week, with two more to go, at the Tremont Theatre. Business is poor. "The Grand Duke," Belasco's production, will take its place the first of next month.

## CHORUS JUMPERS TO BE POSTED

The names of any members of the Chorus Equity Association who leave their companies without notice will be posted on the office bulletin board and printed in the weekly deputy reports, it was announced last week. This dire punishment will be meted out in an effort to discourage members from throwing up their jobs without the customary two weeks' notice, which they expect managers to give. "You have no more right to leave a company without notice than your manager has to let you out without notice," the report of the C. E. A. Executive Secretary, Dorothy Bryant, declares. "The members of this association are known to be dependable and conscientious in their desire to live up to their contracts."

## STOCK ACTRESS INJURED

PROVIDENCE, R. I.—Feb. 13.—Ann Harding, a member of the Bonstelle Company at the Providence Opera House, was severely injured on Sunday when the horse which she was riding slipped and fell on an icy stretch of road near the Beverly Farm in Seekonk. She was thrown to the roadway and rendered unconscious.

Miss Harding was taken to a near-by farmhouse by Adams T. Rice and other companions. Dr. Benjamin J. Butler of East Providence Centre was summoned. On arriving the physician found that Miss Harding had sustained a painful cut over the right eye, a wrenched shoulder and many bruises. After her cuts and abrasions were treated she was removed to her home on Brook street.

## THE YOUNGS TO REMARRY

Ernie Young, the Chicago vaudeville agent, and his former wife Mrs. Pearl Young, who were divorced about two years ago, are to be married again, within a short time. Rumor has it that several long distance telephone conversations were held between the couple before they agreed to once more work in "one." Mr. Young will stop over at New York this week, on his way to Baltimore, where he has a revue at the Century Roof.

Mrs. Young is in New York, residing at the Regal Apartment, at 55th Street.

## CANTOR OPENING POSTPONED

BALTIMORE, Md., Feb. 13.—The Eddie Cantor show "Make It Snappy" billed to open at the Auditorium on Monday night, did not get started. The opening was postponed until Wednesday night.

## VIRGINIA REJECTS MOVIE CENSORS

RICHMOND, Va., Feb. 13.—The Virginia Senate Committee today voted to pass by indefinitely the bill for a State moving-picture censorship.

February 15, 1922

## THE NEW YORK CLIPPER

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# SHUBERTS TO LAUNCH NEW TYPE OF THEATRICAL ENTERTAINMENT

**Affiliated Theatres Co. Formed to Supply Combination Revue and Vaudeville Shows for Thirty-Five House Circuit—All to Operate on Unit Plan**

A new departure in theatrical entertainment, a combination of revue and vaudeville, will be effected by the Shubert Vaudeville Circuit when it opens next September with its many new houses, of which there will be thirty-five altogether.

By the affiliation of the Shuberts with a number of important officials of the American Burlesque Association the new vaudeville circuit obtains the benefit of the experience and knowledge of these men. Last week, Lee and J. J. Shubert, I. H. Herk, President of the American Burlesque Association, Max Spiegel and Edward Beatty, organized a company, known as the Affiliated Theatres Corporation, with offices in the Robertson-Cole Building at Seventh avenue and Forty-eighth street, which will practically take over the staging of all the Shubert Vaudeville shows. The offices will be opened within the next two weeks.

The idea upon which Shubert Vaudeville will be based next season, the unit idea, has already been used this season. In the early part of the season the Shuberts' unit plan proved unfeasible when merely composed of a number of regular vaudeville acts. But later on the adoption of condensed versions of musical shows and revues and burlesque shows showed that the unit plan in its new form was a most successful one.

The success of the unit show idea as developed by the Shuberts has led them to decide that next season each of their vaudeville shows will be run on the same plan.

These units, each flying the banner of Shubert Vaudeville, are to be routed by the Affiliated Theatres Corporation. This Corporation will also issue franchises to a selected number of the best known producers of musical comedies, revues, and operas, a franchise entitling the holder to stage one unit which will be routed intact for a season of thirty-five weeks. This plan promises a variety of offerings. The Affiliated Cor-

## SYLVIA SUIT SETTLED

During the trial of the action brought by Marguerite Sylvia, the comic opera singer, against Harry H. Frazee, the producer, for \$1,500 alleged to be due for costumes paid for by the singer which she used in the production of "The Songbird," which had a short life on the road last season, the attorneys for both sides came to an agreement and the suit was withdrawn. Paul N. Turner represented Miss Sylvia and Leon Laski appeared for Frazee. The case was being tried before Judge Meyer in the City Court.

The agreement between Miss Sylvia and Frazee, according to the former, called for the payment of half the cost of her costumes by the producer. She alleged that she spent over \$2,500 for costumes, which she used in the play, which ran for four weeks on the road but never reached New York. Frazee, it was alleged, had refused to pay his share of the cost.

## MORE MINISTERS IN JAIL

Jacob F. Fishman, inspector of prisons for the U. S., for over fourteen years, gave out figures this week which bears out the statement made by William A. Brady, to the effect that there are more ministers than actors in jail.

Reporting on four years at the Atlanta Penitentiary he said, "I find that in the four years from 1915 to 1919 there were fifteen actors and forty-three ministers serving sentences."

"That is not an unusual ratio."

poration, will concern itself chiefly with the general excellence of the units first passing upon the qualifications of each manager to produce and stage a miniature musical show, which will meet with the requirements of the circuit. Each unit will be made up of a musical comedy or a revue and six standard vaudeville acts, the basic idea being practically the same as that devised by Shubert Vaudeville in the presentation of such model units as "The Whirl of New York," "Chuckles," "Snap-shots," etc. The popularity of these and similar Shubert Vaudeville revues has been such that it has proven highly profitable to book them as regular legitimate attractions in towns not playing Shubert Vaudeville.

The use of the unit plan, is a tribute to Shubert Vaudeville for the idea has been the means of establishing a new circuit of the leading cities from Omaha to New York.

The Affiliated Theatres Corporation has taken an entire floor in the new Robertson-Cole Building at 48th Street and Seventh Avenue, and it was announced yesterday that already over two hundred acts have been placed under contract to begin the first week in September which is the date for the opening of the circuit. There will be a uniform admission price of one dollar for evening performances, except holidays.

Many of the finest theatres throughout the country have already been secured in towns where Shubert Vaudeville is not already being presented. The complete circuit will embrace New York, Newark, Philadelphia, Atlantic City, Wilmington, Baltimore, Washington, Pittsburgh, Youngstown, Akron, Cleveland, Chicago, St. Louis, Kansas City, Omaha, Minneapolis, St. Paul, Milwaukee, Indianapolis, Columbus, Louisville, Cincinnati, Detroit, London, Hamilton, Toronto, Buffalo, Rochester, Syracuse, Montreal, Boston, Providence, Springfield, Hartford and Brooklyn.

## JOKE CENSORED BY BOARD

A sample of motion picture censorship as exercised by the State Commission, is shown in the following order, made upon the Pathé Exchange for one of its "Topics of the Day" releases.

"Eliminate entire poultry show joke ending 'Let's hang around and pick up a couple of chickens.'"

"Eliminate entire joke: 'I don't see anything in these chiffon frocks.' That's because you don't get the right light on them."

The Pathé company appealed the order but the censor refused to alter it.

## THEATRE OWNER DEAD

R. W. Buckley, principal owner of the Knickerbocker theater which collapsed in Washington on January 29 died last week in West Palm Beach, Fla.

Physicians say that he suffered from heart disease, and that it was apparently worry over the theater disaster which brought about the attack.

He learned of the theater disaster through the newspapers, and was taken ill immediately afterwards.

## NORMAND FILM BARRED

LYNN, Mass., Feb. 13.—Motion picture theatres here have discontinued the showing of pictures in which Mabel Normand and Mary Miles Minter are featured. The mentioning of their names in connection with the murder of William Desmond Taylor, picture director at Los Angeles,

## LOEW REPORT ISSUED

The annual report of the Marcus Loew Corporation, for the year ending August 31, 1921, shows operating profits of \$1,800,551. This amount remains after expenses, depreciation and other deductions have been made, and is equal to \$1.69 a share on the 1,000,780 shares of capital stock outstanding. The gross income last year amounted to \$18,096,102, while the profit and loss surplus at the close of the fiscal year was \$100,414. The figures are as follows.

|   | 1921.        |
|---|--------------|
| Gross income  | \$18,096,102 |
| Operating expenses and depreciation   | 16,295,551   |
| Operating profit  | \$1,800,551  |
| Dividends   | 1,426,694    |
| Surplus   | \$373,857    |
| Previous surplus  | 563,169      |
| Total surplus   | \$937,026    |
| Extraordinary charges   | 836,612      |
| Profit and loss surplus   | \$100,414    |
| Cash on hand amounted to \$887,764 at the close of the year, while accounts and notes receivable amounted to \$636,140. |              |

## "FOLLIES" GIRL SUES FOR \$100,000

CHICAGO, Ill., Feb. 13.—Mary Lygo, former "Ziegfeld Follies" girl who made two attempts to kill herself following her alleged jilting by J. Gordon Thorne, has filed a breach of promise suit against Thorne for \$100,000. Miss Lygo claims that she has hundreds of letters that were sent her by Thorne and in which he asks her to marry him. Thorne recently returned from a trip, which Miss Lygo claims was engineered by his mother in order to make him forget the love he had for her. The case will be heard early next month.

## STOCK AT THE IMPERIAL

CHICAGO, Ill., Feb. 13.—Frank A. P. Gazzolo, has placed a new stock policy in his Imperial Theatre and opened the house Sunday afternoon, with a permanent company of players headed by Claire Le Maire. The opening production, being played this week is "The Storm." Gazzolo also controls the permanent stock company at the Victoria Theatre. The Victoria players are offering "Enter Madame" this week.

## SHOWS OUT OF OLIVER

SOUTH BEND, Ind., Feb. 13.—The Oliver Theatre, this city, has discontinued playing vaudeville and road attractions, and is playing pictures exclusively. E. H. Woods is managing the house.



**JIMMY HAMILTON**

Singing, dancing straight man with Broadway Scandals, Olympic this week. At liberty for next season.

## SAYS WIFE RUINED ACT

CHICAGO, Feb. 13.—"Your honor, if you don't reduce the amount of the alimony I must pay to my wife I won't be able to afford the things so essential to a first-class actor like myself, and my barber, my manicurist, my tailor, my French laundress, my perfumer and my haberdasher will suffer," fervently declared Harry Vernon, the sweet-voiced dancer of the Green Mill Gardens to Judge Joseph Sabath in the Superior Court here last week. Vernon is applying for an order reducing his wife's weekly alimony from \$37.50 to \$15.

"I am one of the leading cabaret entertainers in Chicago," said Vernon, modestly, "and as such I must keep up the high standard of appearance which I have set for myself. My barber and manicure bill is one dollar a day; I pay \$5 a week to my tailor for keeping my clothes pressed up; my French laundress costs me \$5 each week,—all these things are absolutely necessary to my position, and if I must continue to pay more than \$15 a week alimony I must do without these essentials."

Not only, be it known, must the alimony he is paying be reduced because he needs the money for more important things, but Vernon alleges that his wife doesn't deserve more than \$15 a week. She is not an artiste, said Vernon. She is entirely devoid of any understanding of her actor-husband's artistry in his chosen profession and, in fact, as he expressed it, "she razzes" him. Not only that, he says. Mrs. Vernon thinks he doesn't appreciate their baby, which is in her custody, as much as she. "Why, judge, she puts on gay parties at the Garden with other men just so she can razz me when I do my act. Right in the most beautiful part of a song I was singing the other night, she queered its whole beauty. I was singing, by special request, 'Ten Little Fingers and Ten Little Toes,'—a beautiful song, your honor—and just as I took my high note after the line 'I never had a baby call me dada,' she jumps right up and hollers:

"O yes you have, you great big bum."

"I'm telling you, judge, it just ruined my act. They canned me, too." Judge Sabath listened sympathetically to Vernon, but ordered Vernon to pay his wife \$30 weekly.

Mrs. Vernon obtained a divorce in August, 1921. She alleged that she had found her husband entertaining another woman in her home one day when she returned unexpectedly.

## KEITH CUTS PRICE IN CLEVELAND

CLEVELAND, Feb. 13.—Beginning this week, the admission prices at B. F. Keith's Theatre here will be reduced to \$1.00, the former price having been \$1.50. In the afternoons orchestra seats will sell for 25 and 50 cents. The Keith house is bucking the opposition of Shubert Vaudeville at the Ohio Theatre.

The bill at Keith's this week is virtually an "all-star" one. On it are: Eddie Leonard, Gallagher & Shean, Fritzi Scheff, Herman Timberg, Valerie Bergere & Company, Venita Gould, Carlisle & Lamal, Brown, Gardner and Trehan, and Elsie La Bergerie.

The Shuberts' bill at the new Ohio consists of Clark & Arcaro, the Five Kings of Syncopation with Hattie Althoff and Carlo and Inez, Walter Weems, Moran & Wiser, Novelle Brothers, Leach Walling Trio, Those Two Girls, and Nip & Fletcher.

At B. F. Keith's other local theatre, the 105th Street, the bill for the week includes: Edith Clasper, Leo Beers, Arnold and Weston, Walter Newman & Co., Kitter & Reany, Carlisle & Lamal, Zizka.

The act of James Carlisle and Isabelle Lamal is doubling, playing at both Keith houses.

**\$1,000?**  
**PALACE**  
**D. D. H.?**

# VAUDEVILLE

## VAUDEVILLE ACTS MUST CUT OUT ALL UNNECESSARY EXPENSES

**Unneeded Musical Directors, Accompanists, Lavish Scenery, and Other Reckless Expenditures Must Be Eliminated as Vaudeville Theatre Operations Cost Far Too Much**

CHICAGO, Feb. 13.—An important meeting of the officers and directors of the Orpheum Circuit, attended by E. F. Albee, B. S. Moss, Mort Singer, Martin Beck and many others, was held in Chicago last week. The Orpheum Circuit annual meeting usually takes place in March, but it was pushed forward this year. Others who came to Chicago to attend the meeting were: Morris Meyerfeld, Sanford Sacks, Mrs. Carolina Kohl, Herman Fehr, Frank Pape, Charles Cella and Marcus Heiman.

Mr. E. F. Albee stated that he had attended the meeting merely in an advisory capacity.

It is reported that one of the most important issues taken up at the meeting was the matter of cutting down overhead expenses, chief among them being salaries paid to the big acts. The business of the theatres on the Orpheum Circuit has improved measurably since the first of the year, in some cases better than fifteen per cent, but the directors of the company's policy feel that it is essential that expenses which have grown higher and higher be cut down.

From information received from one Orpheum official especial attention in the cutting down of expensive salaries will be paid to the acts which are continually enlarging their productions with new and in-

creasingly expensive sets, pianists and orchestra leaders, with the result that, while the quality of the acts do not improve, the salaries they must receive do.

A new ruling to offset the increasing of the salaries of these standard acts which "expand in quantity more than in actual quality," as this official put it, has been issued to agents and artists' representatives which calls for the submission of all plans for contemplated changes to the booking offices before they are made.

During the last six months, the bookers claim, they have been offered a great number of acts which ask for twice their former salaries because of the expenditures of several thousands of dollars for scenery, props and additional support. It is the contention of the bookers that there is less profit even at doubled salary for the owners of these acts because of the added cost of the extra support, transportation and cost of the new settings.

"This is not a step to discourage acts from improving themselves," continues the Orpheum official, "but a necessary stand taken by the circuits to prevent a topheavy overloading the market with acts of the same standard." It takes a varied number of acts to compose the modern vaudeville bill and it is self preservation on part of the booker to keep them all from being on the same order.

### VAUDEVILLE FOR WIETING

SYRACUSE, N. Y., Feb. 13.—Beginning September 1, this city will have a new vaudeville house, in the Wieting Opera House, which has been leased by Lee and J. J. Shubert, and will probably be a link in the chain of thirty-five theatres which will exploit Shubert Vaudeville.

The prospect of Shubert Vaudeville in this city, is not new and theatrical men here have been watching its development. However, the lease of the Wieting prevents its use as an exclusive vaudeville house although it is understood that it may be used three days a week for vaudeville and three days for attractions.

### DOOLEY JUDGMENT FILED

Judgment for \$499 was filed last week against Johnny Dooley, the vaudeville comedian, by A. Waldman, who brought suit in the Fifth District Municipal Court through Attorney Charles Podsenick. The amount sued for represented loans made to Dooley for which he had given promissory notes.

### DANCE CONTESTS AT THE CITY

Commencing on February 16 a series of dance contests will be held at Fox's City Theatre. They will be held on Monday and Thursday nights and the winners will be awarded three prizes: \$25 for the first, \$10 for the second and \$5 for the third.

### PETERSON BROS. CLOSING

The contract held by the Peterson Brothers, to tour the Shubert Vaudeville Circuit, expires Saturday, Feb. 18th, and will not be renewed. The contract called for twenty weeks to be played in twenty-four.

### DARL MACBOYLE MARRIES

Darl MacBoyle, vaudeville author and songwriter was married this week to Miss Ann Massan, formerly with the George M. Cohan production of "Mary."

### NEW ACTS ON SHUBERT TIME

Two new acts have been added to the Shubert Vaudeville books. They are Charles McGoods and Co., in "Pastime in a Billiard Parlor," which opened at the Shubert-Belasco Theatre, Washington on Monday, and Bobby O'Neil and Co., in "Four Queens and a Joker," which opened at the Apollo Theatre, Chicago, on Sunday.

### LILLIAN SHAW MARRIES

SAN FRANCISCO, Cal., Feb. 13.—Slipping quietly away from the city, Lillian Shaw, after a two weeks' engagement as headliner at the Orpheum Theatre here, was married last week at Sacramento to Jacob Goldstein, a San Francisco merchant. Goldstein is the proprietor of a cloak and suit store on Market street.

### CARUS BACK IN VAUDEVILLE

Emma Carus, following the closing of her road show "The Salt of the Earth," opened last week in vaudeville on the Poli time at Hartford. With the exception of a change of songs the act is practically the same as the old turn. She is assisted by her piano player.

### NEW BEDINI UNIT OPENING

Jean Bedini's new vaudeville unit, that is to play the Shubert Vaudeville Circuit, and is to be known as "Spanglers," will open at the Rialto Theatre, Newark, N. J., on February 13.

### ACTS IN LOOP THEATRE

CHICAGO, Ill., Feb. 13.—Barabee's Loop Theatre will offer vaudeville acts in conjunction with its feature photo plays. The first of the new policy will go into force next month.

### KELLY WRITING A BOOK

Walter Kelly, the vaudeville actor is, in his spare time, working upon a book. The subject is "Vaudeville."

### NEW ACTS

King and Wyse, are now appearing on the Poli time in a new act entitled, "Friday the 13th." The new turn was written by Wyse and Harry Langford.

George McDonald, after an absence of some years from the vaudeville stage is returning in a new act entitled "Characters I Have Met."

Jack Marley, is now appearing in a new "single" act entitled "The Awakening of the Lily."

Elizabeth Murray, one of the principals of the late Rooney and Bent show "Love Birds," that closed at Chicago several weeks ago will return to vaudeville. She will open at Washington, on the Keith time February 27th.

### MUSIC COVER CO. FORMED

The Johnny Black Music Cover Co. has been incorporated for \$10,000. The incorporators are D. Muller, S. Rubin and B. Steinbeck.

The output of the new corporation, is a practical cover for orchestral music and holds the copies in such shape as to be legible and at the same time are protected from the scribbling of orchestra musicians, or any other injury which makes orchestrations valueless after a few weeks work in the pits of the various theatres.

### PAN SHOW STARTS FROM CHICAGO

CHICAGO, Ill., Feb. 13.—The Pantages' road show will start from Chicago in the future, opening at the Chateau Theatre, in this city, and then proceeding from here to Minneapolis. The new policy will be inaugurated on Feb. 19. This arrangement will give the Chicago office of the Pantages' Circuit an opportunity of viewing the Pantages show as a whole. Harry Beaumont, general manager for the Asher Brothers, made the announcement on Saturday morning.

### ACTS IN BIG FILM HOUSE

DETROIT, Feb. 13.—The Capitol Theatre, one of the largest motion picture theatres in this city has increased their regular programme with two feature acts of vaudeville commencing this week. The New York office of the Gus Sun Circuit will book the house.

### NEW NIXON HOUSE FINISHED

PHILADELPHIA, Pa., Feb. 13.—The new Nixon-Nirdlinger theatre at Glenside, has been named Nixon's Glenside. The house will be ready to open within the next few weeks and will be devoted to vaudeville and pictures.

### NEW STATE OPENS IN MARCH

BOSTON, Mass., Feb. 13.—The new Loew's State Theatre, this city is nearing completion and will open on or about March 5th. The house will play vaudeville and pictures and will seat about 3,500.

### EVANGELIST IN KEITH HOUSE

SYRACUSE, N. Y., Feb. 13.—Gipsy Smith, is to have the use of Keith's Theatre, for his evangelistic campaign, which he will hold in this city from March 26th to April 23rd.

### EDNA IN PICTURE HOUSE

CHICAGO, Ill., Feb. 13.—Edna Wallace Hopper, is the feature at Barbees' motion picture theatre at Monroe and Dearborn streets this week.

### JOE RAYMOND DEAD

Joe Raymond formerly a vaudeville agent, died at Ward's Island on Monday. He had been ill for a number of years.

### NEW SHUBERT UNIT

Shubert Vaudeville is getting ready to launch another new unit which is to be headed by Callahan and Bliss.

### N. V. A. COMPLAINTS

Gray and Old Rose, an act appearing on the Keith time, have filed a complaint against an act known as Boggert and Sheldon alleging that the latter act has adopted a stage setting consisting of a drop of the colors of gray and old rose which they claim has been associated with their turn for some years.

Jed Dooley has entered a complaint against Mel Klee, stating that Mr. Klee is using several gags that belong to his act.

Carl Dobbs, of the new act known as Dobbs, Clark & Dare, has filed a complaint against the act known as Paul, Levin & Dobbs. In his complaint he alleges that they are still using his name in the act though he left it some time ago.

Cavanaugh & Everett have entered a complaint against Harry Roy, of the "Seabury Frolics" act in which they state that Mr. Roy is using an opening that infringes upon the opening of their own turn. The opening in question is the instruction of several girls in a lyric, each girl takes the name of a dance, such as Miss Waltz, Miss Two Step, Miss Fox Trot, etc.

Ketch and Wilma have filed a complaint against Valentine and Vox. The former act complain that the latter are doing a double voice duo bit that belongs to their act.

### BEBAN IN BIG ACT

George Beban, the Italian screen character, returns to vaudeville next month with his appearance at Loew's State Theatre in a new act supported by eight people and his latest film release "The Sign of the Rose." The picture is in five reels, and was adapted from his old act of that title. Four reels will be shown and the final reel will be produced before the footlights by Beban. The act will run one hour and twenty minutes allowing an hour for the showing of the four reels and twenty minutes for the final three scenes that are produced on the stage.

The act opens at the State on March 6, remaining there a week. Following this it will tour the entire circuit. The reported figure for the act is placed at three thousand dollars.

### SKETCHES IN VAUDEVILLE

MANCHESTER, N. H., Feb. 13.—Miss Leslie Clare, and Kerman Cripps, the latter a favorite stock actor here, are appearing in stock sketches at the Keith Palace, vaudeville theatre here. The engagements has been in effect for several weeks and will continue indefinitely. Two different sketches are produced each week. Some of those already presented are: "Life of Life," "The Derelict," by Preston Gibson, and "Stuck." Mr. Cripps appeared up until a few weeks ago with a local stock company.

Cripps is very popular in the town and his release by the stock company was quickly followed by the vaudeville engagement.

### ACTS OUT OF LIBERTY

CLEVELAND, O., Feb. 13.—Loew's Liberty Theatre, here, will discontinue its present policy of vaudeville and pictures beginning Feb. 20, and will be devoted solely to pictures.

The Loew interests have nine houses in this city that play pictures exclusively. Loew vaudeville will play the Metropolitan Theatre here instead of the Liberty, and will begin the new policy on Feb. 20.

### "HENNEPIN" BABY DIES

MINNEAPOLIS, Minn., Feb. 13.—The "Hennepin" baby, the two months' old infant, deserted in the nursery of the Orpheum Jr. Theatre in this city last November, died last week in a local hospital. Until its illness the baby was cared for at the theatre and it was legally adopted by the manager of the house.

# VAUDEVILLE

## PALACE

The Cevene Troupe a five people wire-walking act opened the bill to an audience that did not seem to take much interest in their above the average offering.

Millicent Mower in "The Spirit of Melody," well in the second spot, not quite as good however, as she might have done. Her repertoire is the same as she has been singing, opening with an Italian selection, "The Last Rose of Summer," and closing with a comparison of her coloratura note's to that of Galli-Gurci whose voice was being reproduced on a phonograph.

Number three were Ed. Lee Wrothe and Owen Martin assisted by an unbilled man, in "Now," a comedy skit concerning a sport-janitor, a tout and the races. The slang and colloquial expressions of the tout regarding the track and the ponies gathered many laughs, as well as the make-up of the "janitor" who turns out to be the wise guy of the party.

Fourth on the bill was "Maryon Vadie (Famous American Dancer) and Ota Gygi (Violinist to the Spanish Court), assisted by the Portia Mansfield Dancers," in a repertoire of "Dance Poems and Music." Miss Vadie displayed unusually well trained muscles in a series of toe dances, the Cake Walk being the most novel difficult. Ota Gygi filled in the intervals and at time also played while Miss Vadie danced. He is an excellent violinist, but deported himself in what appeared to be an up-stage manner. The Mansfield Dancers are a clean cut quartet of dancers, shapely limbs and graceful. Their routine of classical dances was pleasing and beautifully done.

The surprise hit of the bill were Thelma and Marjorie White in the fifth spot, two dainty youngsters destined to make a name for themselves in the theatrical world. The "New Twinkler's in Stardom," sang, danced and otherwise entertained in a way that puts them on a par if not above any juvenile sister team in vaudeville. Both sing well together and act like natural born showfolks. The older girl, as a single, sang character songs, and the younger with an everlasting smile proved herself to be quite a comedienne. As a team they have a wonderful routine, which they do justice to, instead of merely going through it. A pair of kids possessing real talent.

Frank McIntyre, assisted by Joan Storm, and his company in their comedy skit "Wednesday at the Ritz" opened intermission. The act has been recently reviewed in these columns, and went over well as usual.

Anna Wheaton, musical comedy star, and Harry Carroll opened the second half, working together again after a lapse of more than a year. Carroll was at the piano while Miss Wheaton sang, sometimes joining her in a duet, and also singing to fill in the intervals. Miss Wheaton of course puts her stuff over in good style, despite the fact that her voice is not as good as it might be. Mr. Carroll's songs are clever; his lyrics always tell a story and the music is tuneful. Between them they got the most out of the songs winning many bows.

Mabel Ford, with D. Apollon, Golden and West and a jazz band have also been recently reviewed in these columns. Miss Ford works hard, presenting a dance review of the buck and wing order which she does well. Golden and West also danced excellently, while Mr. Appollon played a solo or two on the mandolin.

Pressler and Klaiss, filled the next to closing spot and did not create much of a furore. Miss Klaiss used her coo-shouting voice and her partner clowned at the piano.

Horace Goldin and company closed the show, with the illusion "Sawing a Woman in Two." Mr. Goldin has improved the illusion by separating the entire works at the conclusion of the act which adds to the effect.

M. H. S.

## VAUDEVILLE REVIEWS

### COLONIAL

The Melnotte Duo (two men), in their ladder balancing and wire act made a good opener as far as laughs and thrillers were concerned. They carried their audience with them from their opening in one to their drop fall finish. Took three curtains.

Rule and O'Brien, in their "Sally into Songland" held down the two spot with good results. They sang five pop numbers, and got away to a fair reception. The boys would have done much better farther down on the bill but as it was they took three bows.

Francis X. Donegan and Amelia Allen in the third position displayed something real in the way of dancing or to be correct Miss Allen did. This little lady performs acrobatic dance contortions that cannot be described in print and suffice to say that it won't be long until she is heard from in another quarter. Donegan, in the lingo of the street "also ran," but without Miss Allen there would be no act. She has personality, grace and an ability to gracefully contort herself—coupled with all this she carries a smile that makes her performance appear effortless. Three curtains.

Fred Fenton and Sam Fields, the black-face Toreadors came next with their laughable props. Their gag of the bird, the cat, the dog consuming each other and the final sausage outcome is one of the best real laughs that has been put over in this house in many a day. In addition to this, this pair of boys are nimble footed enough to put over a fast finish that makes the laughs of the act the more valuable. Three bows.

The Lightner Girls and Newton Alexander, closed the first half with their fast moving act that stops for only one ballad and this is put over for a show stopper at the act's finish by Winnie Lightner. Considerable thought and effort has been given this act to make it worthy of its feature performers, and it is one of the few turns in vaudeville today that can boast of not being topheavy. Everyone in the act (and there are four beside the principals) do just so much, just enough to make you want to see more and not enough to tire. Miss Winnie as a comedienne should take her hat off to none.

Leo Donnelly assisted by Millicent Hallley, opened after intermission in their little skit "Tis' and Tisn't." Both are neat performers who know the value of laughs and in addition to this they have material that will get laughs no matter the conditions, because it is so true to life. This act is funny for the same reason that the film "Topics of the Day" are funny, because it strikes somebody you know. The idea of the act is to present things as they are and as they are not. One is of the young man parting from his sweetheart for the war, the other—the husband discovers a love scene between his wife and the janitor—the other on that comedians popular subject "Home Brew" while the last and closing bit covers the married couple who unluckily have an offspring who waits until night to do his crying.

John Steel next to closing stopped the show, and was forced to do two encores. That Mr. Steel is a showman, cannot be doubted because of his presenting of popular American numbers in place of the heavier stuff that most singers with an opera experience pass along to the public. He confines his efforts to cute little love pop numbers and the fact that he knows what he is about was well illustrated when the audience refused to let him leave.

Thalero's Circus closed the show. Despite the fact that this show ran shorter than usual few remained to see the finish of this act, still the animals didn't seem to mind the walkout.—E. H.

### 81ST STREET

Opening a great five act, holiday bill, to a good house, were two "rag artists," Willa and Harold Brown. Both performers were adept in the art of making something out of nothing, or forming pictures out of cloth of different shapes and sizes. Several pictures and portraits were done. The first of note was the head and bust of an Indian chief. The second pictured an old windmill, snow covered, standing beside a frozen lake, in the moonlight. Third, a portrait of a horse's head, and a girl, which was fine,—and last, a picture of Warren G. Harding.

Al Ulis and Bud Lee, two singers, both men of neat appearance, went well in the number two position. The men know how to sing, and used their voices well. A "wop" medley was used for an opening, followed by "When the Honeymoon Was Over," a ballad, which was well rendered, and well received. Then came a good comedy laughing song, entitled "Ha, Ha, Ha," which got a few laughs. For the final number, "Carolina Rolling Stone," one of the men used a ukulele, the other finally getting one, and strumming.

Madame Besson and Company, a group of artists, did very excellent work in the third position, and took several bows for the close. The story of the sketch concerns a wife who is so much in love with her husband that she is willing to sacrifice all for him. Through the medium of a hired baby, the mother, a clever lawyer, and the wife, the villainess is fooled. Mme. Besson, as the villainess, a charming, but unscrupulous woman, who is in love with the innocent husband, whom she has seemingly compromised, by her silence during the trial, upon seeing the child, hired, as aforementioned, from the mother, gave the husband up because of her feeling for her baby, who has long since died.

Ida May Chadwick and Dad, were a sensation. The skit is entitled "Wiggins Post Office," and picturizes life, of a certain type, in a small town. There were some songs, some great comedy talk, some of which got across, a minority of which didn't,—and a lot of competitive dancing, which demonstrated the value of the two performers.

"Musicleand," or Anatol Friedland and his revue. This act, in the feature spot of the bill, held the house for the entire running time of the revue, and incidentally aided Friedland in putting over his song "Who." Neil Mack, the musical director of the act, was called upon to sing the song several times, while the orchestra of the house did some great work in the rendition of the piece, as arranged for the jazz fox-trot. A young girl played it on the violin, and the prima donna, an excellent vocalist, sang it again. There was also a new song of Friedland's, sung by the prima donna, a Miss Rose O'Hara, entitled "Spanish Gypsy Love Bell." This song received a good deal of applause. Two dancers, one a snake contortionist, the other a ballet and jazz dancer, did fine work, and pleased with their work. There was also a cute little girl (the only one who speaks), and an alleged cousin of Friedland's, who got a great deal of comedy out of a bit of strangling, over cigarette smoke. This got a big laugh, but appears to be a piece of business ordinarily used by her. She also did a neat song and dance routine that got over. Followed eight of Friedland's old hits, each of which received much attention from the audience. Mack sang them, and introduced the characters, who were made up to resemble the title pages of the songs. A great act.

The orchestra, because of the holiday, played a fine selection of national airs, finishing with "Star Spangled Banner." A fine show.

D. S. B.

### WINTER GARDEN

The Apollo Trio, opened the show, with their bronze living pictures of Greek and Roman Masterpieces, into which these three boys have woven some novel acrobatic work. One of the boys gave an exhibition of muscle dislocation.

Permane and Shelley, on number two, presented "Pulley-Pulley," which included some comedy and some music. The spot was entirely too early for these two chaps to be fully appreciated. They opened with their burlesque trapeze work, and then followed it up with several selections on the violin and concertina. Both boys make very neat appearances and are accomplished musicians. Even with the audience walking in on them they got away to two legitimate bows.

William Horlick and Sarampa Sisters, in a cycle of symphonic dances, which included a Hungarian dance by the trio, a Hungarian solo dance by Horlick, in which he introduced some intricate stepping, Slave dance by Nidgy Sarampa, and for a final dance the trio did a Tango Habanera. Their efforts met with favor, as all three are clever dancers, and work hard to get their offering over.

Emily Darrell, started them laughing the moment that she came on the stage, as her entrance is a sure-fire laugh in itself. She got plenty of comedy out of her talk about the dog, and Andy Byrne, the house leader, proved a good straight man for her in the cross-fire dialogue she did with him.

Charles Purcell, closed the first half of the bill. He is assisted by LeRoy Smith's Orchestra, and Hubert Kinney and Martha Shelby. The orchestra started the act and sang a number from which he went off, and then Purcell made his entrance into a dance with Miss Shelby. A violin solo by Smith, and a number by the orchestra, pleased, and a dance by Kinney and Shelby, with Miss Shelby doing some neat dancing on her toes, went over nicely. Purcell then sang a medley of musical comedy numbers from shows he appeared in, which he immediately followed up with a popular number. Again the orchestra played a jazz "pick out" number, which was followed by a ballet toe dance by Miss Shelby. For a finale Purcell, Shelby and Kinney, did a bit of jazz dancing. The act did not create a riot, but just got away nicely; perhaps it might have gotten more but Purcell was in bad voice, at this performance.

Tameo Kajiyama, in an exhibition of art penmanship and experimental psychology, stopped the show. This fellow has an offering that will prove a source of entertainment on any bill. He writes with both his hands at the same time, he writes upside down, figures cubic root without the aid of pencil and paper, and answers questions put to him by the audience at the same time. He has a keen sense of humor and got quite a few laughs.

Hal Forde and Gitz Rice, opened with Rice at the piano. He does a short telephone bit and as Forde comes on he does a bit of talk which is followed by some double and single numbers by the boys. They pleased on their merits.

Marie Nordstrom, next to closing, presented "Tick Tock," in which she did four distinct character impressions, which included, two women in a department store, which was very laughable; a dramatic bit, with a comedy punch, the scene of which was laid in an Italian restaurant; a satire on "Mme. Butterfly," in a Japanese costume and scene, and as a finale she did a Cabaret dancer, who has been ordered by her doctor not to dance as her heart is weak, but who must dance to support her mother and child. At the finish of the dance she drops dead. Miss Nordstrom is an artist, and stopped the show for several minutes.

James Watts, on at five fifteen, closed the show and held the entire house in until he had finished. Watts is assisted by Rex Story, a good foil.

S. H. M.

# VAUDEVILLE

## RIVERSIDE

The theatre, opening to a capacity holiday crowd, got the lengthy performance under way on time. The show opened with Elmer El Cleve, a xylophonist, who threatens to outdo Friscoe. Opening with a Scotch medley, composed of the Lauder songs, he quieted down, until the finish, when he smashed a big operatic "William Tell" number over, with a resulting show stopping, in the opening spot. El Cleve was dressed as one of the "Ladies from Hell," and got several laughs, which were angled for, on this dress.

Russell and Deavitt, two men who get by on their merits alone, came in the number two position. The boys opened with a song, the lyrics of which were unintelligible in the back of the house. However, as it was the only song used, the audience forgot about it, during the following stunts. The performers proved to be excellent acrobats, tumblers, and dancers. Each did single and double routines in dancing, and had many little side tricks in the art of balancing, tumbling, and walking. The boys, however, made a distinctly poor appearance in clothes that appeared to be of the style of several years ago.

Janet of France, and Chas. W. Hamp, in a little skit, did well, and took three bows to close. The act has been a trifle changed, and has bettered a little by the changes. Hamp, in his misuse of the French language, got several laughs, and sold his material in good form, while Janet was excellent. Her song was good, and her bad interpretation of the Queen's English also was funny. Janet is full of life, and enjoyed her work, which was hard, but well done, while Hamp acted like an old timer. The act is a good laugh, especially so in the love scene that takes place at the piano.

D. D. H., doing an act, which he rightly claims to be "Bunk," took three bows on his finish.

Irene Castle, as fascinating as ever, followed, closing the first half of the show. She appeared, after the film showing her in various intimate scenes had been finished, in a white voile dress, a flimsy affair that seemed to add to her lightness of figure. After apologizing for her voice, which is fair, she sang a number with her pianist, then exited, giving him an opportunity to do a solo number. This solo preceded the Castle waltz, which was followed by a fox-trot, then the concluding number, a one-step. Beautifully done, Mrs. Castle and her aides took the hand of the performance. The crowd applauded for fully five minutes.

Rae Eleanor Ball, and Brother, closed the intermission with a musical novelty that was great. Miss Ball plays very well on the violin, and chose numbers that showed her ability and technique. The "Brother," an excellent cellist, played from the orchestra pit, and scored in great shape. There followed several imitations of birds, whistled by "Brother," and played by Miss Ball, on the violin. Then came a duet of the two instruments, which pleased the entire audience. The act took six bows.

George Jessel, and an unbilled woman, were a hit. Jessel received an amusing phone call from a telephone placed in the footlights. The woman on the end proved to be his mother. There were many laughs in this bit. Following this, the young girl, a "plant," came up on the stage, and requested Jessel to show her how to get on the stage. The talk was funny, and scored.

Marga Waldron, assisted at the piano by a fine pianist, George Halprin, scored strongly, though the act was late in getting on. Miss Waldron, is a beautiful woman, and a corking good dancer, and, even though the hour was late, was a hit. She deserves a better place than closing the show.

D. S. B.

## AMERICAN ROOF

Rose and Dell, opened the show, with the team entering from each side of the stage and going into a short bit of talk, which is followed by a song and dance that went nicely. After a single dance by the man, they so to full stage and do some neat work on a bicycle, during which they sell a lot of chatter that registered. Opening the entertainment, they did well.

Charles Reeder, an xylophone soloist, opened with an operatic medley, that was well rendered; from this he went into "Meditation" from Thias, and he closed with a popular medley. For an encore he played another medley of popular songs. The act was rather slow at the opening, but his final number and encore scored.

Mabel Whitman and Co., came next. Miss Whitman is assisted by two men and a woman, all of the assistants being colored folks, and these three people are the act, for they deliver the goods and send it over. Miss Whitman opens the act with the two boys back of her while she does a number at the finish of which the boys do a dance. A popular song and dance by the girl went well. A ballad by the two boys which they followed up with a dance went over for a solid round of applause. An eccentric dance by one of the men and a single dance by the girl registered. For a finale, Miss Whitman attempted to play the banjo, while the three colored people danced, but we could not verify the fact that she was playing.

Lanigan and Haye, opened with a good routine of talk, that got plenty of laughs for the couple. A comedy song by the man, was put over in good style, and gave the woman a chance to change her wardrobe, and come back for another line of talk, which was followed by a double number. The woman gave impression of various dancers of the day, including George White, Pat Rooney and Friscoe, in a pleasing manner, while a burlesque Russian dance by the man got its share of laughter. The man is a clever comic and the woman is a good foil for him.

Jack Collins and Co., presented a sketch with music entitled "Dear Doctor," which turned out to be a burlesque bit that we have often seen and which is better known as the "Doctor Shop." There are two men and three women in the act. Two of the girls opened the act with a number and the doctor, who is the third woman joins them and does a number. A bit of dialogue, and we learn that the rent is due and must be paid or the landlord has threatened to evict them. The straight man comes on and he and the doctor go into some dialogue that gives way for the comic's entrance. Following this the usual doctor shop dialogue is followed out with a number being injected here and there.

Furman and Brown, two boys, opened with a comedy song after which one of the boys goes to the piano and they do a double number that pleased. A popular "blues" number by one of the boys was well rendered and went nicely, while the ballad sung by the chap at the piano also met with favor. They closed with a double number to a good solid hand.

Regal and Mack, presented the "Book Shop." Opening in "one," the team went to full stage showing the interior of a book shop. They go into a song and dance which they follow up with a fast line of bright chatter. A solo dance by the woman went nicely, and a comedy song by the man got all that was coming to it. The woman comes back for a routine of talk after changing her gown and they close with a double dance. The man is a rattling good light comedian and the woman is a capable straight for him.

Anthony and Mack, in the next to closing spot, held them laughing all the way through the act. The woman has a good voice, the man dances well, and their comedy is well chosen.

Ricardo and Ashforth, closed with their acrobatic work to a good share of applause.

S. H. M.

## APOLLO

(Chicago)

Fair business was recorded for the Apollo on Monday night.

Ford and Truly, the latter a trained fox terrier, opened, displaying splendid training and going through a routine of tricks that were amazing. The offering was well received.

The Flemings offered several poses followed by a well-executed routine of hand to hand balancing that registered for sound applause.

Marguerite Farrell offered a singing act in which she introduced her various changes with the aid of motion pictures. Miss Farrell found the Apollo audience rather difficult at the start, but finally won out with persistency and artistry.

Alexander Carr and Company offered "Toblitsky," an old act that has been revived. Mr. Carr managed to put the offering over for many laughs, but his encore bits won him big honors. Several recitations and stories comprise his extra bits.

Kranz and White followed intermission and had easy going with popular numbers and good comedy stories.

Bobbie O'Neill in "Four Queens and a Joker," held their own with singing and dancing. The act was recently seen at the State Lake, where it fared much better. However, it is a pleasing act and managed to entertain.

Walter Brower won the distinct hit of the program with his sparkling monologue and winning Southern dialect. His work is clean and wholesome and really enjoyable.

Toga closed with his daring slide from the gallery which won rousing applause.

## PALACE

(Chicago)

Comedy reigns supreme in this week's bill. The S. R. O. sign went out early, and the house registered capacity by 2:10. Kay and Lorene Sterling opened, with snappy roller skating that got across in short order. They did the buck and wing on the skates with ease, as well as other fancy exhibitions.

Ed. Morton sang five comedy numbers in the second spot and the more he sang the more he was liked.

The Yip Yip Yaphankers, scored roundly, harmonizing, comedy and rapid fire tumbling and acrobatic stunts. They proved a lively aggregation and are favorites here.

Harry Delf's return was marked with considerable applause, all of his efforts being well received. Delf is neat and natty, while his material is good in every respect.

Baily and Cowan assisted by Estelle Davis livened up the program with songs and instrumental work. The banjoist scored an individual hit.

Charles (Chic) Sales the big spot of the bill, and his artistry and distinctiveness scored heavily for the honors of the entire bill.

The Santos and Hayes' Revue, was used in the closing spot and the audience was treated to a real comedy, delightful songs and difficult dancing steps. Each artist in the act won applause on their personal account. The entire company took four curtains.

H. F. R.

## ACTS OUT OF GOODWILL

JOHNSON CITY, N. Y., Feb. 13.—Vaudeville has been eliminated from the bill at the Goodwill Theatre here, and the house will play pictures exclusively. Harold F. Albert is the manager of the Goodwill.

Ray and Norma Shannon, vaudevillians, are in Cincinnati, where they are awaiting the arrival of an addition to the family. In the meantime, Ray is appearing in a revue at the Sinton.

## NEW ACTS

### REID AND DUMONT

Theatre—Keeney's.

Style—Singing.

Time—Ten minutes.

Setting—in "one."

Reid and Dumont, man and woman, colored performers, have the dormant ability, if they care to bring it out. The man is unprepossessing and works without enthusiasm. He would do better should he realize that he is out on the stage to amuse the audience. While possessed of a good voice, he made but little use of it, singing negro songs, in minor keys, and sustaining some notes to a ridiculous length, but chopping off others. While it is to be supposed to have been done for comedy, the man had a sorrowful expression that did not bring out the amusement value.

The woman has a pleasing voice, deep and rich, which she used to the best of her ability. She put over the popular number, "Weep No More," with a punch, and was rewarded with a big round of approving applause. She took no encore, however.

Immediately following this, the woman expressed her desire to sing a little operatic melody, and proceeded to do so, rendering her several numbers in good voice, with a thought to the time, rhythm and tone. These songs were interrupted at many points by the man, who insisted upon singing ragtime versions of the same songs.

There was a little talk, but nothing to talk about. The singing, as concerned the man, could be improved.

D. S. B.

### BURRELL BROTHERS

Theatre—City.

Style—Acrobatic.

Time—Six minutes.

Setting—in "four."

A neat opening, showing a club-house, marked this act the two men noticing the thunder storm outside, and deciding it too wet a day for the golf links, amused themselves indoors, with many feats of balancing and tumbling.

The main feature of the act was a back flip from the floor, with a foot hold, caught on the hands of the other man, hanging feet downward from the large overhead lamp. The stunt was unusual, and new to the patrons of this house, who, in appreciation of the turn, sent the boys off to four calls.

The act should, with ease, hold down the opening spot in many of the larger houses.

D. S. B.

### MARINO AND MARTIN

Theatre—58th Street

Style—Comedy singing

Time—Sixteen minutes

Setting—"One"

This is a male team with one of the men playing the piano and is done in Italian character. The act opens with a double song and is followed by another double of the comedy variety. An argument ensues, following this, out of which they manage to get many laughs. The one at the piano then sings a number. This is followed by more talk and another single song. A harmony finish song is done on exit.

As a vaudeville offering it is first class in every respect. Both have good voices and know how to sell their numbers. As it stands the act could step into the biggest house and fill a two spot with credit.

E. H.

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## VAUDEVILLE

## JEFFERSON

(Last Half)

"Singer's Midgets," one of the few real headlining acts is topping the bill here, with six light entertaining acts backing them up.

Ed Hill, cartoonist, opened the bill, his offering being a relief from the usual opening act.

Urs and Lee, two men with good voices filled the second spot, singing up-to-the-minute songs. Their voices blend perfectly, and they have just about the most desirable routine of songs for this type of audience. Toward the end of the act they accompanied themselves on ukuleles.

Ford and Cunningham were on number three; a man and a girl with a fair assortment of comedy gags and business. They also give a few burlesque impressions of different stage stars which went over well. While their appearance and manner of working is all right they have several draggy moments in the skit which could be easily done away with.

Number four was Billy Shone, a sort of nut-comedian in semi-Hindoo garb, and doing a burlesque on a mind reading act. He has an easy way of working, good personality and a fair voice. With an exception or two his material is original and he got away to an unusually strong hand.

Fifth on the bill was Glad Moffat. Considering her routine of songs, we hardly see how she can be glad. Here is a pretty girl, excellent voice and possessing talent, yet burdened with an act that would flop many a veteran headliner. The opening song "Why Do They Want to Get Married," is done with a few breaks allowing for character study recitations, etc., which gives it the flavor of an elocution school and more suitable to private entertainment than vaudeville. It is dragged out longer than it should be, especially at the downtown houses. After a faster song with a touch of comedy, she closed with a ballad, popular many months ago. This was well sung and drew a good round of applause. Miss Moffat's act is in need of being arranged differently, and a shorter subject for an opening song would make all the difference in the world.

In the next to closing spot, Robert Gray and Company had an act that supplied many laughs. Gray was the traffic cop, and one of the girls was a flapper passing now and then, and the other actress was togged out as a sort of Daphne Pollard Cockney-maid make-up. The latter is quite a comedienne and the comedy and songs done with the "cop" all went over well.

Singer's Midgets closed the show, the wonderful little show folks with their many scenes and variety of offerings making a hit as usual.

M. H. S.

## FIFTH AVENUE

(Last Half)

Harry and Harriet Seebach opened the show. The act opens in "one" with the woman singing a ballad, after which they go to full stage and the interior of a gymnasium is shown. The man enters, as a messenger and the team do some talk that means little, and then show some novel bag punching, that met with favor. The act is a good opening act and went nicely.

Joe Parsons & Co. followed. The company is a pianist whose name is not disclosed. Parsons has a beautiful baritone voice and sang several numbers which included two encores. A good act for better bills.

Joseph Bernard and Inez Ragan, in a comedy sketch "Who Is She," came next. The story is based on married life and shows the man in constant argument with his jealous wife. The situations are laughable and the skit is well played. It took three curtains here.

Marguerita Padula, with the aid of a piano, sang several songs in her own manner. Besides having a pleasing voice she is a good pianist. After taking an encore, Miss Padula stopped the show for a few minutes.

Janis and Chaplow opened with a good line of talk, after which the woman sang a number in good voice. She is a clever comedienne. A violin solo by the man, that was well rendered, gave her chance to make a change of wardrobe and come back for more dialogue. The man is a bit weak as a straight, but the act is pleasing and is a good act for the three a day houses.

Joe Laurie, Jr., started them laughing the moment he made his entrance and kept them the same way until he finished. The audience did not want to let him get away at all. This fellow is all there and will register anywhere.

Sheila Terry and Co., in a musical playlet entitled "May and December," is a good big time offering. Miss Terry is pretty to look upon, can wear gowns well, and can sing and talk in good fashion. The act has a story connected with it. Miss Terry is assisted by two men who work well with her. At the finish they stopped the show.

Bevin and Flint are clever performers but they are using other people's material in spots, which they might eliminate, as they are clever enough to get by without it. The act is a good hokum offering, and pleased here. It is a good act for the three a day.

Breen Family closed the show with their well routined revue to a good share of applause.

S. H. M.

## STATE

(Last Half)

In these days of poor theatre orchestras it is a revelation to hear one as good as the State's. Most of the musicians who grace the orchestra pits of our New York vaudeville houses should hang their heads in shame after hearing this organization play.

The bill got off to a good start with the Three La Maze Brothers, whose tumbling and acrobatic clowning seemed to please the big audience. The men are accoutred in clown make-up, bellhop's and in street clothes, respectively, and the majority of the work is done by the clown and the man in the street clothes. None of the tricks they do are in any way startlingly original, but they are done neatly. The clown gives a fine imitation of Bert Melrose's table trick—using a ladder in place of the tables—sending the act off to a couple of bows.

Clifford and O'Connor, woman and man, filled the second spot with an act made up of a lot of unfunny talk, some fair dancing by the man, some singing and piano playing by the woman, which pleased the house enough for them to come back for an encore. The woman, in the last song, does some peculiar musical clucking with her tongue—the most novel thing in the whole act.

Ward and King, a fast working pair of boys, with a lot of obvious talk and some fast stepping, followed, and put themselves over for a good hand.

Billed as "A Piece of Lace," the act of Connors & Boyne is a well-written and neatly executed one. A man and a woman, they talk a lot of apt lyrics concerned with shopping—the idea of the act—she sings in a splendid contralto voice and he does some really good eccentric stepping. The act got a good measure of applause.

Lane and Freeman, in a talking and singing act billed as "The Dispute," have some sure-fire comedy which is put over in a showman-like manner and drew three bows. Some of their gags are sure laugh-getters, they haven't failed for years. The fat fellow has a likeable way of working.

The De Wolfe Girls, Georgette and Capitol—a only act whose members were honored by having given their names made public by the management, closed the show with a potpourri of dancing and singing. The act is called "The Love Tour," which is the excuse for the various nationalities of the dancing done. The girls are clever, work fast, and get their stuff over. Some of the costumes didn't exactly seem the sort of "national" dress they were meant too (the Oriental one, for instance, being a combination of Turkish, Egyptian and Indian), but the dancing made up for that. The voices of the two, while not much to speak of individually, blend together very sweetly. The act took a half-dozen bows. H. E. S.

## KEENEY'S

(Last Half)

Melmar, a single turn, of the ordinary type, opened the show, and was accorded a fair hand for the material, which was rendered in good style. The house, as always, was packed to capacity before the finish of the feature picture, which precedes the vaudeville, and closes the bill.

In the second spot, Lowrey and Lacey, with some good laugh material, did well, yet did not succeed in getting over as well as they deserved. The number two spot on this bill is exceedingly hard to fill, yet the performers did their best, and were rewarded in a fair way.

Genardo and Gold, a "wop" comedian and an attractive blonde, were well applauded. The two have a beautiful eye, and carry their own ground cloth, a white and black checked affair, resembling marble. The "wop" comic got his material over in great shape, and got a laugh on every line, while the woman danced her way into the hearts of the audience.

Stanley and the Wilson Sisters, a Jew who attempts to portray a Hebrew comedian, assisted by two dainty little girls. The girls were good, but not much can be said of Stanley, who should clean up his material.

Jazz-O-Maniacs, three singers and dancers, assisted by a good four piece jazz band, pleased.

The woman sang and danced prettily, while the two boys, who are children still, did wonderfully well. The orchestra played exceptionally well, and got across for a big hand. The girl rendered songs more on the popular style, such as "Dapper Dan," and finished with a song about "Granny." Both of the juvenile men did solo dances, as well as double routines.

Eckert and Francis, a naval captain and his chauffeur, stopped the show.

Their work is all comedy. The comedian gleaned a lot of comedy from the misuse of English, but had some legitimate laughs, as well. For an encore, the captain sang a new ballad, written by his partner, who accompanied him on a melodian. The act certainly took the comedy honors of the performance.

The Three Sevillas, clever women acrobats, did well, but are more suitable for an opening spot, rather than closing the performance. The work which was done, on the tapes, was good, however, and demonstrated their physical ability.

D. S. B.

## REGENT

(Last Half)

Lawton, the juggler and manipulator, opened the bill for the last half. Starting with small billiard balls, he soon had three going in fountain effects, and the many other attractive routines. The feature was the imitation of a train pulling out of a station. This was done by bouncing three balls on a tango drum, mounted on three legs. The other feature was the manipulation of three iron balls. Lawton juggled them, caught them on his neck, and rolled them all over his body. Took four bows.

Margaret Sumner, in the "1950 Girl," was a pleasing single turn, demonstrating the female sex, as it will be (?) in 1950. Different objects were described, among them the telephone, the landlord, and the whiskey bottle. Followed more intimate studies—at the breakfast, entering the hotel, and attending the prizefight. In the latter situation, the woman becomes the "Lady Jim." The orchestra leader fell down on his cues, and missed several of the verses of the song.

"Little Billy" opened with a female impersonation, which was good. Followed a song about a dog. In this instance Billy was garbed as a friendless waif of the waterfront. There was quite a bit of dramatic tension in this bit. The little fellow was awarded a good hand. A piano solo by the pianist entitled "12th St. Rag" came immediately after, at the finish of which Billy executed a great eccentric dance and clog. He stopped the show.

Gibson and Connelli, assisted by an unblimed man, presented a sketch. The man, full of suicidal intent, is restrained from shooting himself by a woman who later turns out to be a blackmailer. The surprise finish was good. At this juncture, a man entered, and Gibson, believing it to be a frame-up, turns over his articles of value to the woman, discovering the man who has entered, to be the plumber, come to fix the radiator. (See New Act column.)

"Oklahoma" Bob Albright pleased the crowd with his songs and stories, stopping the show in the next to closing spot. His imitation of a steel guitar was fine, as was his feature song, "My Hero," from the "Chocolate Soldier." In this number, he attempted to out-blast the cornet, and did it.

The Morin Sisters and Band, the latter composed of six girls, clad in the garb of "pierrots," closed the show to a great hand. The Sisters proved to be capable exponents of the terpsichorean art, and received due credit on every number. The band was good, but were not loud enough.

D. S. B.

## 125TH STREET

(Last Half)

The Lamonts, hat throwers, wirewalkers, and boomerang artists, opened the bill with some fast work with straw hats. They went through the regular routine used by many hat throwers, and received a good hand on their efforts. Following this, the man and woman used the four-bladed boomerangs, and did some clever work with them. The two closed with an exhibition of wire walking.

Winlocke and Van Dyke, proved to be a good comedy act, and novel. The woman was possessed of a loud voice, which stood her in good stead in her characterization of a school teacher. The man, rather small, in comparison with his partner, played a school-boy part, and did it well. His imitation of a yodeller was excellent, as was his imitation of a phonograph.

"Henry and Lizzie," a supposedly comedy sketch, with three people, has changed the cast since we last saw it. It has not improved. The act, in itself, is clever, but all three participants did poorly. Before the change, a mechanic played the part of the "Ford's" owner. Now it is a dude Englishman. He was awful. The girl, with her make-up ceasing below the ears, did not get her lines across, while the lover! There was nothing to make anyone feel that he even liked the girl, judging from his actions. A flop.

It was a relief to see the two girls, Bestoff and Manon, appear. The two have engaging smiles, and pleasing personalities, both of which they use to the best advantage. One of the girls has an exceedingly deep voice, which thrills the hearers. (For a detailed review see "new act" column.)

Howard and Lewis, two boys, following, proved to be the laugh hit of the performance. The "jew" comedian was good, and put his material over in good shape. However, there is too much horseplay in the act for a refined house. The two boys have fitful arguments that were unconvincing at times. But they stopped the show and were recalled six or seven times.

Where the act "Rice Pudding" gets its name, we are at a loss to know. Probably the real billing is "Hash," for there seems to be a little of everything mixed up in a grand and glorious jamboree. The outstanding features of the act were: A song by the comedian, a violin medley, and solo by the larger of the two boys, two ballads by the little boy, and the finale. The act employs five people, a man, two boys, and two girls.

D. S. B.

## WAYNE IS HIPPODROME MANAGER

BALTIMORE, Md., Feb. 13.—Robert Wayne, who formerly was manager of the Colonial Theatre, New York, is now managing Loew's Hippodrome at this city.

## 23RD STREET

(Last Half)

Hardy Brothers opened the show with their special drop-in-one, opened with a special number which led her into a popular song, after which she sang a number about a chorus girl who had formerly been a waitress, that brought some laughs. She closed with a popular Japanese number in costume. For a forced encore, she sang another popular song, and took a few bows.

Carlo DeAngelo & Co., with a comedy dramatic playlet entitled, "A Son of Naples," the dialogue of which contains a good share of both comedy and pathos, held the attention of the audience in good fashion. DeAngelo is a clever performer and is assisted by a woman and two men in the act all of whom hold up their ends in good shape. The offering took several curtain calls.

Gilbert Wells, billed as "The Gentleman from Mississippi," opened with a special number and then did "Dangerous Dan McGrew" in song. He followed this with some talk. The auto gag should be removed as several acts are doing it. He sang a "blues" number, did a jazz dance and played the clarinet. This chap is both clever and versatile, and should register on the better class bills. He stopped the show for several minutes here.

McDevitt, Kelly and Quinn, took the house by storm, and got laugh after laugh with their pranks. Both boys are excellent comedians and the woman is a very good straight woman. Every laugh available is gotten out of their material. At the finish of the act the trio stopped the show.

Vera Sabina and Co., in a fantasy of dances that included everything from jazz to Oriental dancing closed the show. Miss Sabina is assisted by a male dancer and a personal director in the orchestra pit. Her efforts received a good share of applause.

S. H. M.

## SHUBERT MANAGER CHANGES

Several changes have been made in the house managers of the various Shubert vaudeville houses.

Sam Tauber, who managed the 44th Street Theatre, during its life as a vaudeville house, has been transferred to the Shubert Crescent Theatre, Brooklyn, and Louis J. Allemann, former manager at the Duquesne, Pittsburgh, has replaced him at the 44th Street. Whittaker Ray, who was managing the Chestnut Street Opera House, Philadelphia, is now at the Duquesne, while Leonard Bloomberg, general manager of the Shubert interests in Philadelphia, is managing the Chestnut Street.

## COSLOW REVUE BOOKED

"High Lights of 1922," a six people revue, book, lyrics and music by Sam Coslow, and produced by him with the McClellan Agency, has been routed over the Pantages Circuit for thirty weeks. The act was formerly called "Earfuls and Eyefuls of 1922" and is the first of a series of acts produced by Coslow.

## DAVENPORT MOVES OFFICE

Danny Davenport has moved his offices from the Romax Building, on 47th Street, to the Strand Theatre Building, in the Strand Theatre. The new office is located in room No. 309.

The office is staging, booking and producing vaudeville acts.

## SHUBERT VAUD. OUT OF PROV.

PROVIDENCE, R. I., Feb. 11.—The Shubert-Majestic Theatre here closed as a vaudeville house tonight. The house played vaudeville for one week, with Lew Fields' "Snap Shots" as the headlining attraction, but little business was done and the Shuberts decided to discontinue the vaudeville policy.

## MASTBAUM BUYS BIJOU

PHILADELPHIA, Pa., Feb. 13.—Jules E. Mastbaum, president of the Stanley Company, has purchased from the Keith Estate the Bijou Theatre, at Eighth and Race streets, this city. The Bijou has been playing burlesque shows of the American Circuit.

# VAUDEVILLE

## HARRY CAREY

Theatre—Regent.  
Style—Talking.  
Time—Ten minutes.  
Setting—“One.”

This is another case of a movie star, who, finding the film field more or less unprofitable (for the time being) is making personal appearances at neighborhood theatres, to the profit of himself and the theatre, but at the expense of the audience he appears before. It is a case of personal appearance only. He strolls on the stage with a bashful personality and proceeds to let the audience in on Hollywood inside history, all of which they have read in the daily papers or magazines.

For ten minutes he keeps up a rapid fire of incidents concerning his film life and experiences, some of which are funny, but are lost in the telling by not waiting for the laughs. Then, too, a lot of his speech is lost in a mumble directed particularly at his hat which he twirls in his hand. The act is an office affair and from appearances was promoted for the sole purpose of bringing the screen star before the footlights. It appears that no particular effort was made to make him interesting or entertaining after getting him there. Carey, with his body slouch, his blue overalls and rugged set features would make an ideal subject to build a western sketch around. Even to place him in a reduced version of "Cripple Creek" or any of the old ones that would give him a western atmosphere would be far better than sending him out in "one" to tell funny stories that are not funny.

As a box office attraction he will draw but the question simmers down to how will the audience feel going out. In pictures he proved that he could entertain them at least in the riding of a horse or the roping of a steer, but in his personal appearance he is likely to tear down the reputation that has taken him a few years to build. It would be better for Mr. Carey's future were he to surround himself with a few capable people and present something along the "blood and thunder" idea with at least one good villain as the target for stinging words and death dealing blank cartridges from a trusty "six shooter." He should also have some little girl to rescue. If this is done he will be living up to what the public expects, and at the same time can demand more money for the act. The whole thing simmers down to—Give The Public What They Want, and they want to see Harry Carey in Wild West. E. H.

## LEWIS AND HARR

Theatre—23rd Street.  
Style—Songs, talk and musical.  
Time—Fourteen minutes.  
Setting—In “one.”

This is a man and woman who work in blackface, the woman doing a "mammy" while the man does an old Southern darkey. As they enter the woman carries on a guitar and the man a banjo. They start off with a routine of talk, in which we were unable to find a laugh, and we were not alone, for the audience could not find any either. A wild stab at singing a harmony number is made by the team and some duets with the woman playing, or we should say, attempting to play the guitar, while the man played the banjo. Between the duets, some talk that means little was indulged in. As a finale, they play "The Darkey's Dream," which we would never have recognized, only the woman announced it.

This is hardly even a good small time offering, as the team can neither sing nor play instruments well, and their dialogue is weak. S. H. M.

## NEW ACTS AND REAPPEARANCES

### THANK YOU, DOCTOR

Theatre—Regent.  
Style—Sketch.  
Time—Twenty minutes.  
Setting—Interior in “Three.”

This is a four-people crook sketch, and the plot is laid in the offices of a mind doctor. The leading woman appears in the doctor's office early in the act, and explains that she will have her brother brought to the office for treatment. His mania, so she explains, is a belief that he has been robbed of a valuable set of pearls. The doctor promises to help the woman and with the nurse, leaves the stage for an inner office. The woman remains behind and meets a messenger from Cartier's, a jewelry house. The messenger is delivering a string of pearls to whom he believes is the niece of the doctor. She asks him to step out in the hall while she shows them to her uncle, the doctor.

On the messenger's return he finds the nurse in the office, but the woman has taken refuge in an adjoining cloak room. The messenger explains to the nurse that he is there waiting payment for the pearls he has just delivered. The nurse believes he is the man the woman has spoken of, so she humors him. The doctor comes in, hears the story and tries to get the man in his private office for an examination. It is at this point that the real comedy starts, when the doctor, believing he is dealing with an insane man, uses the regular medical methods. The woman enters and plays up to the part that the man is her brother and much to the surprise of the messenger she pleads with him to calm himself. The messenger sees a plot to rob him of his charge and tries to escape. The doctor and nurse strap him to a chair and call for an ambulance.

The woman gets away with the pearls and then the doctor discovers his mistake with the finding of the box in which they were delivered. The vehicle on the whole is very funny, and is crowded with laughable situations but has a very poor finish. The people in the cast are fairly well picked and seemed to know their parts well. With a new finish, something that is stronger than what has gone on before, this act has big time possibilities.

E. H.

### DAWSON SISTERS AND CO.

Theatre—125th Street.  
Style—Songs and dances.  
Time—Fourteen minutes.  
Setting—Special.

The company is Miss Jackson, who plays the piano, saxophone, and has a pleasing voice.

The act uses a pretty special "cyc" and works in full stage. The pianist opens the offering with a little introductory number that brings on the sisters who do a song and dance that does not amount to very much. Following this, Miss Jackson sings a popular ballad in good fashion, after which the sisters come back and do a conglomeration of dances that get over fairly well. Miss Jackson then plays "The Sheik" on the saxophone and handles the instrument well. A double number by the sisters led them into another combination of dances that are well executed.

The wardrobe worn by the girls in the act is well chosen, but the act means little. In its present shape the presentation is a small time flash. S. H. M.

### ANTHONY AND ARNOLD

Theatre—City.  
Style—Comedy skit.  
Time—Twenty minutes.  
Setting—In “one.”

The man and woman in this act have a great line of comedy, and pleased the entire house. The man, a "wop" comedian, put his material over with all the comedy he could put into it. The woman was not far behind. She gleaned most of her comedy from the fact that she appeared to be a foot taller than the man, and was built, physically speaking, large enough to throw him around with ease, if she desired. The audience were constantly expecting this to happen, and as a result, were laughing a little in advance of the expected happening. However, it did not occur.

The man continually mispronounced the queen's English, while the woman was just the opposite, talking in the very up-stage manner of the "nouveaux riches." The comparison was ridiculous, of course, and because of it, pleased, getting a great number of laughs on words that would ordinarily pass unnoticed.

The woman is possessed of a pleasing voice, with an extraordinary range. She took very low notes, as well as surprisingly high ones, with the ease and grace so often missing from vocalists. For every number this woman received a fine hand, and deserved it.

Later, the man proved to be a good dancer, and was rewarded by applause that justified his hard work. His steps were a waltz clog, a buck, and a soft shoe. Each was rendered in good style and with clarity.

The act, in itself, is good from the start, and would warrant a showing, with an eye for the big time. The two participants are performers who calculate the value of each move and line before making it. A real comedy act. D. S. B.

### BILLY GIBSON

Theatre—Harlem Opera House.  
Style—Novelty act.  
Time—Twelve minutes.  
Setting—In “one.”

Mr. Gibson's act is a sort of propaganda, "cheer up and smile, Pollyanna" offering. The act opens with a filmed poem about "smiling" and was followed by pictures of Mr. Gibson on his way to an artificial limb shop, where he was fitted with a wooden leg, emerging from the shop all smiles despite his being crippled. He is also shown meeting the Mosconi brothers.

He then comes out in person, singing a song of the cheer-up order, following it with a monologue about different things, but dwelling more or less on his wooden leg. After the monologue and stories he sang "Hello Prosperity," and also recited another optimistic poem.

His last bit was some talk about the dance steps, which have been the same for years, he said, and then demonstrated his ability to dance, wooden leg and all. His dance won him a hand, and compared favorably with many dancers who are not so handicapped.

Mr. Gibson was neatly clad in evening clothes and the wooden limb is hardly noticeable in his walk and dance. His voice, while a trifle husky is passable, and his optimism may be helpful to those of his audience who need and heed it. And again, so much talk about his limb may not be relished by all of the women folk in the audience.

M. H. S.

### "JUST GIRLS"

Theatre—Keeney's.  
Style—Minstrel act.  
Time—Twenty minutes.  
Setting—Special.

The olio curtain was fled on a cyc in two, showing a throne, with a very attractive young woman seated. Six girls, three on each side of this young woman, who proved to be the interlocutor of this white-face minstrel act.

The first number, following the opening chorus, was a song and dance routine, by Edith Arch. The song number was a good Irish comedy entitled "Stand up and Sing for Your Father," and incidentally brought out the airs of the old "Annie Rooney," and "East Side West Side." The dance, a waltz clog, finished Miss Arch's routine, and she sat down, midst a good round of applause.

The second number, which was not so good, was an Italian song, rendered by Adele Davis. The position of Miss Davis on the stage was funny, though the song was typical of the Napoli street songs. The girl seemed uneasy, but, at the conclusion, seemed to pick up spirit. She finished well.

Number three was another comedy number by one of the end-women, Sarah Meyer. It was well put over, and the talk of the other end-woman aided in the rendition.

El Luisa, evidently of Spanish origin, executed an exceedingly easy and graceful, not to say difficult, Spanish castanet dance that put her across well.

Emma Mopper, a diminutive blonde, with a most powerful voice, smashed the records for the evening with a song entitled "Wabash Blues." Miss Mopper is a competent "blues" singer.

The final number, a "blushing bride" song, by May Dell, the comedienne of the piece, got the house. The audience roared. The actions of the orchestra and the actions of Miss Dell were responsible. The song counted for nothing. Miss Dell is a wonderful comedienne, and certainly was the hit of the performance.

The closing number, preceding the finale chorus, was a violin solo by the Interlocutor, Miss Madeline Wood. The number was well put over, and there was none of the affectedness so often shown by really competent violinists.

The act is a novelty and it is quite a time since vaudeville has had the opportunity of seeing a talented organization of this sort. D. S. B.

### HENODE TROUPE

Theatre—23rd Street.  
Style—Acrobatic and Juggling.  
Time—Twelve minutes.  
Setting—Special.

A very beautiful Japanese setting is used as a background by this act. As the curtain is lifted, one of the boys is discovered balancing a large tub, with the woman inside of it, with his feet. After the woman does a bit of acrobatic work in this position, she gets away, and the man does some neat foot work with the tub. Following this the other two boys juggle various kinds of Japanese tops on fans, swords, and billiard cues. The woman sings a popular song, but lacks a voice; she follows this with a neat bit of dancing that she did well. The swinging of the water cups by one of the men is well done, and the troupe closes with an acrobatic trick by all four.

The act is well staged, the weakest part in it being the woman's attempt at singing. With this eliminated, the act is good for the better bills.

S. H. M.

# THE NEW YORK CLIPPER

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**Haphazard Theatre Building**

During the rush of theatre building in the war period, when the demand for amusements was so great that the mere throwing open of the doors of some shack, was followed by capacity audiences, theatres were run up almost over night. So fast were amusement places put up that as a steel erector stated recently during the course of an investigation following the collapse of a Brooklyn theatre, the work was done haphazardly, with few measurements and "much as a child stacks cards."

If such a statement were made during the course of a general conversation it would be looked upon as something of a joke, but it was not. It was made in the course of a legal investigation and was given in answer to questions put by the District Attorney.

The erectors admitted bolts might have been used which did not, by accurate measurement, fit the holes in the steel trusses supporting the roof. It was the falling of the roof which wrecked the building.

"When I went to lift the second truss off the ground with a derrick it buckled," he testified. "So I had to lower it and stiffen it by fastening steel purlines to it. I did this afterward with all the other trusses before I lifted them off the ground."

"How much did the truss buckle from a straight line?" the attorney asked.

"Maybe two feet," the witness said. He admitted he did not bring the peaks of the trusses into alignment with a transit or other accurate instrument but simply "squinted" along them with his eye to see if they were in line. At the base of a pillar supporting a longitudinal truss which held up three of the roof trusses, the witness said, he found an iron plate resting on the concrete foundation.

His plans didn't seem to call for the plate, he said, but anyhow he set the pillar on it. The trusses were not anchored, he said, as the plans called for no anchoring. He testified the longitudinal truss was bolted to the pillar with three-quarter-inch bolts. The attorney then showed that the plans called for holes fifteen-sixteenths of an inch in the trusses.

"In other words," said the District Attorney, "you went ahead and put up this building about the way a child would stack a pack of cards?"

"Yes, sir," said the witness.

Seven workmen lost their lives in this accident, followed a few months later by the terrible Knickerbocker disaster in Washington.

The investigation in regard to this terrible accident reveals, according to a report submitted by five army and navy engineers, twenty-one "evidences of work of an inferior grade for such an important structure." An iron worker, declared he had reported to those in charge of construction that two of the beams being placed in the building were shorter than would seem to be required. These beams went over the stage, he said, and lapped over their supports only one or two inches. The building superintendent laughed at him, the witness said, when he announced that he would never witness a performance in the building because of the danger.

Now the legislatures of the various states are rushing through bills providing for the examination of the theatres, in the hope of preventing more disasters.

How much simpler it would have been to have had the proper laws on the books and enforced them during the hurried theatre construction than to have waited until this late day, with its record of lost lives, destroyed property and general damage to the theatrical business?

## Answers to Queries

K. S.—The Dickson and Talbot Circuit included Dickson's Grand Opera House, English's Opera House and the Park Theatre at Indianapolis; also houses in Dayton, O.; Columbus, O.; Terre Haute, Ind.; Vincennes, Ind.; Lafayette, Ind.; Danville, Ill., and Evansville, Ind.

R. O.—Jenny Hill appeared for the first time in America at Tony Pastor's Theatre, New York, Feb. 23, 1891. She sang "The Coffee Shop Gal," "Masks and Faces," "The Continong," and "Arry."

SCOT—J. H. Stoddard and Charles Harris appeared together in "A Pair of Spectacles" at the Grand Opera House, New York.

B. R.—Neil Florence was the manager of the Louise Dempsey Big Burlesque Co., which played Smith's Opera House, Grand Rapids, that season.

S. M.—Edwin Booth and Lawrence Barrett appeared in "The Merchant of Venice" at the Broadway Theatre, New York. Miss Gale was the Portia.

M. R.—Lizzie Dierous Daly appeared in "The Fakir" at the Standard Theatre, New York.

O. P.—"The Country Fair's" first run was at Proctor's 23rd St. Theatre, New York, from March 5, 1889, to June 15, 1889. Its second run was at the Union Square from Nov. 11, 1889, to May 31, 1890.

KY—Bobby Gaylor opened Harris' New Theatre, Louisville, Ky., April 6, 1891, in "An Irish Arab."

VARE—R. G. Knowles was a partner of Joe Hardman for a time. He was a member of Augustin Daly's company for three years.

K. O.—V. K. Victor presented a company which included The American Four, St. George Hussey, Somers and Boshell, Pickert and Mayon, Sisters Rockingham and The National Trio.

B. B.—Latham was third baseman of the Cincinnati Club.

T. D.—"777" was the title of a play by Jos. D. Clifton which was presented at Haylin's Theatre, Chicago.

B. Z.—The "Zephyr Dancers" were a team of dancers supposed to hail from the Theatre Comique, Paris, and who appeared with the Gaiety Burlesque company.

PLAY—"Off the Track" was presented at the Harlem Theatre, New York. Tessie Deagle was in the cast.

CONULY—The New York State Fair was held at Syracuse on Sept. 11-18; the Trenton Fair on Sept. 29 to Oct. 3.

KEYSTONE—The People's Theatre, Kensington, Pa., was opened by C. A. Bradenburg, Aug. 23, 1890.

S. K.—"The Canuck" was a play written by McKee Rankin and Fred G. Macder. Mrs. Annie Yeomans, Wilton Lackaye, Charles Cowles, S. Miller Kent, Alice Fisher and Jennie Yeomans were among the cast at the Bijou Theatre, New York.

L. R.—Ted Peiper first appeared in "The School for Scandal."

FULTON—Barney Mitchell died June 17, 1890, at Brooklyn.

SIR—Wm. Muldoon and Jake Kilrain appeared together in "Jack's Little Game."

RHYME—John Bogle O'Reilly died Aug. 10, 1890, at Hull, Mass.

45—Fay Templeton appeared in "Hendrik Hudson" at the Fourteenth St. Theatre, New York. Edwin Stevens, Tom Hanlon, and Alf. C. Wheelan were in the cast.

GYM—Rich and Harris imported the Hanlon-Victor and Martinetti English Pantomime and Novelty Combine. "A Terrible Night" was the closing act on their program.

S. P. C.—The Hyde's Star Specialty company included Yank Hoe and Omene, Helen Mora, Three St. Felix Sisters, Lillie Western, Smith and Lord, Le Petit Freddie, Sam Dearin, Belle Clifton, Charles Jacobsen, and Edwards and Kernell.

## 25 YEARS AGO

James Richmond Glenroy was with Davis and Keogh's "On the Mississippi" company.

J. B. Polk, Hugo Toland and Beatrice Lieb were with the Alcazar Stock at San Francisco.

Loie Fuller was at Jacksonville, Fla., with her own vaudeville company.

Matthew Byrne, of "Eight Bells" company, died at Appleton, Wis.

Fred McClellan was stage manager of the Madison Square Roof Garden.

W. M. Bates was manager for Steve Brodie's "On the Bowery" company.

Little Egypt and Cora Routt appeared in "The Silly Dinner" at the Olympia Music Hall.

Charles Radbourne, the pitcher, died at Bloomington, Ill.

Tom Lewis and Charles M. Ernest appeared together at Hyde and Behman's Theatre, Brooklyn.

Mlle. Rosina Venus announced herself as "the only lady turning a complete somersault on a wire."

Bickel and Watson signed with the Ringling Brothers Show.

Maud Raymond played a two-months' engagement at Tony Pastor's Theatre, New York.

Charles K. Harris' offices were located in the Alhambra Theatre Office Building at Milwaukee.

The Quigley Brothers produced "McCloskey at the Toll Gate."

S. Lubin advertised the Cineograph. "Kid" Lavigne and "Kid" McPartland fought a draw at the Broadway Athletic Club, New York.

"The Span of Life" was played at the People's Theatre, New York. The Donazzettas played the "Span."

## Rialto Rattles

### WASHINGTON'S BIRTHDAY

We cannot tell a lie. This is the way to write it: 2/22/22.

### PAGE HARRY JOLSON

Who was it once said, "mighty is the name of the famous."

### AS YOU LIKE IT

All the world may be a stage, but all the actors don't have to do three a day.

### DISCOVERED AT LAST

Now we know why they call them "specs." They open your eyes and make you see things.

### QUERY

We have been asked what makes dumb-bells dumb?

In so far as we know, they have never been tolled. That's all.

### EXPERIENCED

"Know all men by these presents," said a Broadway music comedy star, as she gazed at the flowers and candy distributed around her dressing room.

### SOME USE FOR THE PLAY

"Ten Nights in a Bar Room," now in pictures, is in big demand, especially in the small towns. All of which makes one wonder.

### WILL HAVE TO REHEARSE

There will be some tall hustling in the rehearsal line if things suddenly open up in vaudeville. A lot of acts have gags that have become aged since they used them last.

### PAGE BILL SHAKESPEARE

Any number of performers are curious to find the man who is quoted as saying, "Life is but a stage and all of us have our parts." Maybe he can tell them where to get theirs.

### CANT BE DID

One often hears great and near great men, boast of how they started in the bottom, but every swimming instructor you meet carefully turns the conversation clear of this point.

### PREACHING VERSUS PRACTICE

George Brown, who advocates pedes-trianism, and says that all should walk whenever possible, spends most of his time when out of the theatre riding around in a flashy automobile.

### RELEASED

Willie—"Ya'might put me in a chicken-coop but I'll not lay no eggs."

She—"Who was that nice gentleman I saw you with the other day?"

He—"Him, oh, he's no gentleman, he's my agent."

### TECHNICAL TERMS

Orchestra—A collection of various nationalities, from a lone pianist to a bunch large enough for a poker game, who are supposed to pick up cues. They generally are late in so doing on Monday and Thursday afternoons, and harmonious discords are the result. They are supposed to play music, but oftentimes it does not sound like it.

### MUSICALLY INCLINED

Entrance  
Piano  
Love  
Forte  
Kiss  
Legato  
Father  
Staccato  
Love  
Ritardo  
Exit  
Crescendo

LONDON

PARIS

**FOREIGN NEWS**

SYDNEY

MELBOURNE

**LONDON MGRS. MEET IN EFFORT TO REMEDY BIG THEATRE SLUMP**

**Appoint Committee to Seek Legislative Relief from Entertainments Tax and to Choose Suitable Plans to Better Theatre's Deplorable Business Condition**

LONDON, Feb. 11.—The serious condition in which the entertainment industry finds itself, with no apparent relief in the near future, was the purpose for the calling of a meeting last week in which every branch of the industry was represented to consider what steps should be taken to alleviate the situation. Representatives of the various associations and unions discussed at length the causes for the terrific slump in the theatrical business during the past year, and a joint committee was appointed to choose the most suitable plan of action to be taken in an attempt to better the situation.

The branches of the entertainment industry represented at the meeting were: The Entertainments Protection Society, Cinematograph Exhibitors' Association, Society of West-End Theatre Managers, Theatrical Managers' Association, Scottish Proprietors' and Managers' Association, Provincial Entertainments, Proprietors' and Managers' Association, Variety Artists' Association, Association of Touring Managers, Actors' Association, Musicians' Union and the National Association of Theatrical Employees.

The first move of the joint committee will be to seek some legislative relief from the entertainments tax, which is generally credited with being the major cause of the present conditions in the industry. This tax, which was a war measure, imposes a tariff of from twenty to twenty-five per cent upon the gross receipts of theatres.

It is felt that this tax should either be

removed altogether or else reduced considerably.

As an example of the great amounts obtained through the entertainments tax, the Moss's Empire Theatres, variety houses, have paid the government over \$5,350,000 since the tax was inaugurated. One theatre alone, the London Hippodrome, pays nearly \$4,500 in taxes every week—a tremendous sum.

The managers who operate in the West End contend that the high rents demanded for theatres is another great factor which is preventing the London stage from recovering from the slump. One manager, Mr. Basil Dean, of the producing firm of Readean, cites as example the fact that a West End theatre which will not sublet for less than \$2,000 a week at present was offered to him in 1914 for \$350.

Mr. Tom B. Davis, the President of the Theatrical Managers' Association, made the following statement with regard to the deplorable effect the entertainments tax is having on the industry:

"The Chancellor of the Exchequer should realize the approach of disaster. The industry itself, its prosperity, its tone, its standard of artistry, the very livelihood of its poorest members, are in the balance. Unless speedy relief from the Entertainments Tax is granted, the coming summer seems likely to be marked by an unprecedented closure of theatres and music halls, which of course means a large addition to the ranks of the unemployed, and more money for the country to provide in doles."

**COMPLAIN OF GERMAN ACTS**

PARIS, Feb. 14.—That the German artists are unwelcome in France is evidenced by a handbill recently distributed to the public by many of the French vaudeville and musical comedy artists. For some time past German talent has been invading foreign countries, with the possible exception of the United States. French actors and actresses, finding it difficult to obtain work because of the alleged invasion of German talent, have given out these "throw-aways":

"The Directors of the Circus and Music Halls of Paris are presenting their programmes consisting of a big majority of German artists, to the detriment of the French artists, and the latter appeal to the audiences to join with them in protesting against this invasion which is menacing their daily bread, and many of the families as a result are in a starving condition. The names of the German turns appearing in the Cirque de Paris are: The Original Holberts, The Odones Trio, the Four Dorris, the Five Cincinnati, the Eight Lila, and the Diving Bears.

"We all answered the call 1914; many of ours have fallen; all did their duty, and we demand to be protected! We were told to 'Remember', and we DO remember."

(Signed)

"The Artists of the Circuses and Music Halls."

**"DRUMPHONIA" IS NOVELTY ACT**

LONDON, Feb. 14.—N. Sutton Vane produced a new act last week at the Camberwell Palace. The act, entitled "Drumphonia", utilizes over twenty instruments, all devised and manipulated by Violet Alma. The act, in itself, is a distinct novelty and pleased the entire audience.

There were several solos and vocal selections rendered by three other women, in the act.

**NEW SELBIT ILLUSION**

LONDON, Feb. 14.—The latest illusion of P. T. Selbit, entitled "Growing a Girl", was produced last week at the Empire, Nottingham, to a large and enthusiastic audience. The illusion is as follows:

A seemingly small child is placed in a cabinet, her arms projecting from the sides being fixed to frames which are fastened to either side of the cabinet. The cabinet is then mechanically elongated, and when the desired size is reached the cabinet is opened and the girl appears to be a full grown adult.

**PALACE EARNS BIG PROFIT**

LONDON, Feb. 14.—Although there has been a decline in the net profits of the Victoria Palace—from £44,700 to £33,000—on the past year's working, the directors were, however, able to announce an annual dividend of 25 per cent. Even at that rate, £5,000 has been placed in reserve, leaving a working balance of £8,900. This working balance is approximately £2,000 below the average of last year.

**"LILAC DOMINO" TOURING**

LONDON, Eng., Feb. 13.—The "Lilac Domino" will go on tour for a period of fourteen weeks, beginning at Sheffield on February 14. Clara Butterworth and Jamieson Dodds are playing their original roles in the production.

**WYLIE HAS NEW REVUE**

LONDON, Eng., Feb. 13.—Lauri Wylie is busy completing the book of a new revue, to be called "Brighter London." It will be produced by Julian Wylie, at one of the West End Theatres.

**NEW GRAND GUIGNOL SERIES**

LONDON, Eng., Feb. 13.—The sixth series of Grand Guignol plays was presented at the Little Theatre last Wednesday by Jose G. Levy.

**"OLD JIG" IS CLEVER**

LONDON, Feb. 14.—"Old Jig" was presented to a metropolitan audience last week for the first time, and was preceded by a one-act curtain raiser entitled "We and My Diary", by Gertrude F. Jennings, a young woman who is causing much comment by her successful one-act comedies some of which have been purchased by American producers for American production.

But the play "Old Jig" which has undergone the necessary changes suggested at the Pleasure Gardens, Folkestone, has much improved. It is cleverly written and produced by Sydney Blow and Douglas Hoare. The play is in three acts.

The piece in itself deals with the problem of how a judge may fall to the social equal of two common thieves, and of the experiences of a rare old Florentine diamond necklace valued at £17,000.

The necklace has been entrusted to "Old Jig," an amusing elderly magistrate, whose fondness for matching puzzles, and making toys has led to the solving of many difficult legal problems, and crimes. But in the first scene, this valued necklace is handed out of the window by an invisible person, whose hands only are visualized. Afterwards, suspicion falls on "Old Jig," his son's fiancee, herself a reformed crook, a bluff sea-captain, Stuart Palmer, and Jig's Irish servant, Hake.

The suspicion rests equally on all of these characters. But Jig turns his mind and his actions to amateur burglary, and, before being inveigled into the signing of a promissory note for the value of the necklace, comes in with a big surprise finish, showing the sea-captain and Stuart Palmer to be the real thieves. All of the parts in the play were acted with intelligence, and showed hard and careful work.

The play, as aforementioned has been changed,—the scenes being cut from six to four, therefore stimulating the action of the piece to a great extent.

In especial, the character of "Old Jig" was most worthily portrayed by Allan Aynesworth, who, though suffering from a severe cold, did excellent work.

The play was preceded by a one-act play, entitled "Me and My Diary", which was done with all of the care necessary in a big production.

The piece deals with the presumable ridiculousness of Mrs. Asquith, which is humorously portrayed in this clever bit of life.

The bill could be no finer than it is at the present, and from all appearances both plays will have long and successful runs.

**"MAID OF MOUNTAINS" TOURING**

LONDON, Eng., Feb. 13.—"The Maid of the Mountains," under the direction of Robert Evett, opened its tour at the New Theatre, Cardiff, on Feb. 6. The cast includes: Jose Collins, Mabel Sealby, Faith Bevan, Bertram Wallis, Peter Gauthorne, and Alfred Wellesley. William Redstone is musical director, and Kay Draco is manager of the company.

**"LADY LARCOMBE'S LAPSE" SEEN**

LONDON, Eng., Feb. 13.—"Lady Larcombe's Lapse," was presented by the Play Actors, at the Kingsway, on Feb. 5. The cast includes: Irene Rook, Henry Kendall, Arthur Mather, Ben Webster, Hubert Harben, Molly Harben, Charles Maunsell, Anthony Hollies, Beatrice Marsden, Arthur Stretton, and Irene Ridgewell.

**CHEVALIER IN VAUDEVILLE**

LONDON, Eng., Feb. 13.—Albert Chevalier returned to the vaudeville stage last week, when he began an engagement at the Chiswick Empire.

**"CALL OF THE ROAD" IS NEW PLAY**

LONDON, Eng., Feb. 13.—Forbes-Robertson is negotiating to produce "The Call of the Road" at one of the West End theatres in the near future.

**FAY COMPTON TO MARRY**

LONDON, Feb. 13.—Fay Compton, one of England's leading actresses will marry her leading man, Leon Quartermaine, according to an announcement made here following the application of the pair to the Register Office for a licence.

Miss Compton, age 27, has been married twice before. Her first husband was Henry Pelissier, producer and actor. After his death, she married Lauri DeFrece, who died last May. Quartermaine, has been married to Aimee De Burgh from whom he obtained a divorce last week. Miss De Burgh has since married Gilbert Frankau, the novelist who was named as correspondent by Quartermaine in his suit.

**AMERICAN SHOWS IN LONDON**

LONDON, Feb. 13.—Two American melodrama successes have been produced here, both of them being well received, and proving to be a new type of play to London audiences. "The Bat," by Mary Roberts Rhinehart and Avery Hopwood, is at the St. James Theatre, and "The Night-Cap," by Guy Bolton and Max Marcin is at the Duke of York's. "The Bat" was produced by Mr. Collin Kemper and "The Night-Cap" by Max Marcin.

**CONCERT TENOR IN VAUDEVILLE**

LONDON, Eng., Feb. 13.—John Coates, well known English concert tenor, made his appearance at the Coliseum, last Monday. This is his first appearance in variety at a West End hall. He has been heard at some provincial theatres.

**NEW PINERO PLAY TO BE SEEN**

LONDON, Eng., Feb. 13.—A new short play by Sir Arthur Pinero, entitled "A Seat in the Park," is to be presented at a special performance in aid of the League of Nations Union, at the Winter Garden, during the month.

**MILDRED HARRIS COMING**

LONDON, Eng., Feb. 13.—Mildred Harris Chaplin, former wife of Chas. Chaplin, is coming to this country, where she will appear in the first presentation of "The Woman in the House." Miss Harris is to be starred in the piece.

**"LOVE MATCH" OPENING**

LONDON, Eng., Feb. 13.—"The Love Match," by Arnold Bennett, is now in rehearsal, and will be presented at a West End theatre during the month. Arthur Bourchier, Campbell Gullan and Athene Seyler are among the cast.

**TEDDY GERARD IN A TO Z**

LONDON, Eng., Feb. 13.—At the Prince of Wales Theatre, the cast of "A to Z" has been augmented by the inclusion of Teddy Gerard, who recently returned from America.

**"THANK YOU PHILLIP" CLOSES**

LONDON, Eng., Feb. 13.—"Thank You Phillip" closed at the Apollo Theatre on January 28, and Miss Neilson-Terry opened her production of "The Wheel" at that house on February 1.

**MERCEDES STILL A HIT**

LONDON, Eng., Feb. 13.—Mercedes, in association with Mlle. Stanone, returned to this city last week and is bewildering Finsbury Park audiences with his telepathic exhibition.

**A MANAGER AT FOURTEEN**

LONDON, Jan. 30.—Sir Oswald Stoll, who presided at the annual meeting of the Stoll Picture Theatre (Kingsway), Ltd., said he began to manage a theatre at the age of fourteen years and three months.

**BILLIE REEVES IN PARIS**

LONDON, Eng., Feb. 6.—Billie Reeves has left this city for Paris, to rehearse with the new revue to be produced at the Folies Bergere.

**Perle Kincaid** joined the Valerie Berger act at Washington last week.

**Joseph Rigler** is now assistant treasurer of the 81st St. Theatre.

**Nina Morris** has sold her estate at Bayside and will sail for Europe in May.

**Leo Edwards**, the songwriter, is doing a vaudeville act on the Poli time.

**Julian Eltinge** is headlining the bill at the Majestic theatre, Chicago, this week.

**Valesca Suratt** is headlining the bill at B. F. Keith's Theatre, Boston, this week.

**Joe Rolli**, was forced through illness to cancel the remainder of his Orpheum tour.

**Sophie Tucker**, opened her engagement at Reisenweber's last Thursday night.

**Reed and Blake** opened at Atlanta, Ga., on Feb. 2 for a tour of the Loew circuit.

**Milton and Kitty Carmen** opened for a tour of the Sun time on Monday, in Albany.

**Mark Sullivan** has joined the cast of the "Frank Fay Fables" at the Park theatre.

**Laura Guerite** is now in Australia and is playing in Sydney at the Fuller Theatre.

**Harry Shaw** has gone to New Haven, where his father is reported to be seriously ill.

**Veronica** is playing in the new revue at the Club Maurice, on 51st St. and Broadway.

**Oliver and Opp** have been engaged for the Orpheum circuit to open at Duluth next month.

**The Brower Trio**, opened at the State Theatre, last week on a tour of the Loew circuit.

**Seymour Furth**, musical director, is now connected with the Weber & Friedlander office.

**Pearl Regay** and her band open on the Interstate at Ft. Worth, the week beginning March 12th.

**Mellinger and Meyer** will open for a tour of the Orpheum Circuit at Minneapolis, on February 26th.

**Singer's Midgets**, after playing fourteen weeks in New York City, open next week in Washington.

**Odiva** and her Seals are now appearing in the Ben and John Fuller Pantomime in New Zealand.

**The Hegedus Sisters**, a Hungarian violin act of much ability, have been booked over the Keith time.

**Princeton and Watson**, open February 26th for a tour of the Orpheum time. They will open at Minneapolis.

**Flo Ring**, vaudeville artiste, opened her route on the Canadian Loew tour this week, opening at Montreal.

**Marie Kell** and the Brower Boys have received a route over the Loew circuit. They open Monday out of town.

"The Wonder Girl" has been routed over the Orpheum time to open at Winnipeg, Canada, the week of April 10th.

**Florence Reed**, in her sketch, "A Royal Rendezvous," is headlining the bill at the Majestic Theatre, Chicago, this week.

## ABOUT YOU! AND YOU!! AND YOU!!!

**Ellis Antkes** and **Fred C. Shopbach**, of the Gus Hill offices, are now agents for the Empire State Scenic Studios.

**Bryan Foy**, the oldest of the Eddie Foy children is in Los Angeles, Cal., where he joined the Fox Scenario staff.

**Clarence Derwent** has been engaged by the Theatre Guild to play the part of Napoleon in "Back to Methuselah."

**Gladys Hurlbut**, has been engaged as the new leading woman in the E. F. Albee Stock Company, of Providence, R. I.

**Carlyle Blackwell**, the late motion picture star, opens March 5th at Ft. Worth, for a tour of the Interstate time.

**Baker and Hamilton** were forced to cancel their engagement at the Hamilton Theatre this week on account of illness.

**Dave Robinson**, manager of Proctor's 125th Street, is back at his post after being absent for a week with an attack of the grip.

**Francis Sayles** and **Jane Aubrey** are playing the leading roles in the Carrington Stock Company at the Music Hall, Akron, Ohio.

**Marga Waldron** opens for the Orpheum time March 12 at Kansas City. Her engagement is to extend over the entire circuit.

**Bobby Dale**, of the Masters and Kraft Revue, playing Shubert vaudeville, has been engaged for a part in the Al Jolson show "Bombo."

**Gladys Alexander**, has just returned from Europe and will be seen shortly in vaudeville. She was formerly with Jack Norworth.

**Maxie and George**, colored dancers appearing on the Shubert time, are playing at the Club Maurice, which has changed hands.

**Phil Taylor**, the vaudeville agent is ill at his home suffering with an attack of pneumonia. He is believed to have passed the crisis.

**Margie Coates** has deserted burlesque, and has been given a route over the Loew circuit. She opened at the Boulevard, Monday.

**J. B. Dickinson**, formerly of the Dickinson and Talbott circuit, is now the company manager for the Robert B. Mantell organization.

**Dorothy Maynard**, is singing the lead in the new musical show "Bibi of the Boulevards," which opened in Providence on Monday night.

**Hope Hampton**, the moving picture star, is making personal appearances at the Strand Theatre, in connection with her latest release, "Star Dust."

**Fay Marbe**, recently in vaudeville, has been engaged for a role in "Little Miss Raffles," a new musical comedy which the Shuberts are to produce.

**Jack K. Triesalt**, of the Fokine Ballet, at the Hippodrome, has signed with the Marion Morgan Dancers. He will open Feb. 26th, out of town.

**Pete and Florence Mardo**, after a three-year absence from the sawdust ring, will return this season and will be with the Ringling Bros. & Barnum & Bailey circus.

**A. Grossi**, who has been touring the Far Eastern countries, including India and Australia for the past ten years, arrived in America last week via England.

**Eddie Lewis**, Chicago manager of the Harry Von Tilzer Music Co., is in New York in response to a word received that his father is near death.

**York and Maybelle** left "Twinkle Toes," in Chicago last week and have accepted a route over the Western Vaudeville Managers' Association time.

**William A. Downs**, the manager of Loew's State Theatre, Newark, N. J., has written a new song, entitled "On a Saturday Night," with John W. Bratton.

**Silbon Siegrist Troupe** arrived in the United States on the steamer "Finland" last week, coming direct from an engagement at the Olympia Theatre, London.

**Elliott Forman**, who has been out ahead of "The Wild Cat," the big operatic production which played at the Park Theatre, recently, is back in New York.

**H. C. Hoffman**, formerly with the Capitol Theatre, New York, and the Newman Theatre, Kansas City, is now organist at the Kinema Theatre at Los Angeles.

**Shirley Mohr** is returning to vaudeville, and opened on a tour of the Sun Circuit Monday, with Don Sherwood. The new act is known as Sherwood and Shirley.

**Charles Adams** and **Fred Taylor** have combined and are doing a new singing act, in which Adams is doing blackface. The two opened at Bristol, Conn., Monday.

**Willard Mack**, who is coming to New York early this spring to appear in a new play is now in vaudeville and is headlining over the Pantages western time.

**Harry Rose** has terminated his vaudeville engagement and will open at the Crystal Room, Reisenweber's, shortly with his own orchestra, and a company of players.

**Harry Hart**, of the act of Hart and Rose, has severed his connection with the act to join his old partner, Eddie Lowrey. The two opened this week out of town.

**Cy Reinhart**, **Bob Giber** and **Eddie Van**, formerly members of the Primrose Four, are now doing a three act. The new offering has been routed for a tour of the Orpheum Circuit.

**Ruth Hoyt**, who in private life is Mrs. Fred Arnold Ungaro, is recovering from a severe attack of acute laryngitis and influenza. The Catholic Actors' Guild assisted her in her ailment.

**Julia Edwards**, who last week appeared at the Majestic Theatre, Dubuque, canceled her tour and left for the East upon the receipt of a telegram announcing the sudden death of her father.

**Roy Mack**, of the Ernie Young offices, Chicago, stopped in New York for a few days, while on his way to Baltimore, where he is putting on a new revue at the Century Roof.

**Peggy Marsh**, who claimed a share of the Marshall Field fortune, is going into vaudeville in a dancing act, in which her husband, Albert L. Johnson, will be her partner.

**Harry Shaw**, of the Shapiro Bernstein offices, is to marry **Flo Ring**, vaudeville actress, now playing the Loew, Canadian time, in June. The couple have been engaged for some time.

**Mr. and Mrs. Billy Miller** have announced the birth of a daughter, Daisy Jean Miller, who was born Feb. 6th. The baby girl weighs seven pounds. Both mother and daughter are doing nicely.

**Eva Tanguay**, appearing at Pantages Theatre, San Francisco, broke her last season's record for big receipts on the opening date, by \$63. Several hundred patrons were seated on the stage during her act.

**Harry and Dennis Du For**, vaudeville performers will on March 6, make their final appearance in America. They have signed for "The Passing Show" which will open at the Hippodrome, London, Eng.

**Joseph Schwarz**, baritone with the Chicago Opera Co., was married last week to Mrs. Clara Sieckgen, widow of Herman Siecken, known as the "coffee king," who left the widow a fortune estimated at \$4,000,000.

**Vera Hall** has been added to the cast of the Lew Canner act "Let's Go." The act starts on a tour of the south, for Loew this week. **Miss Hall** until lately was in the cast of the W. B. Friedlander act "Whose My Wife."

**William B. Friedlander's** act, "Who's My Wife?", opens on the Shubert vaudeville time, on March 1st. This act, consisting of five people has not worked since its return from the Inter State time, four months ago.

**Rae Samuels**, who is booked for the Colonial Theatre next week, will give a series of talks with "Dress in the Theatre" as the subject before the students of the School of Industrial Arts and the Cooper-Union Art School.

**The Mosconi Brothers**, Charles Purcell & Co., Florence Nash & Co., Walter Kelly, Sylvia Clarke, Leavitt and Lockwood, Jim and Betty Morgan, the Stanleys, and the Dancing McDonalds appeared at the New Amsterdam Theatre Sunday concerts this week.

On the bill at the Century Theatre Sunday night were **Frances White**, **Ray Miller** and his orchestra, including **Clif Edwards**, **Brendel and Burt**, **Green and Blyler**, **Fred Allen**, **Vinie Daly**, **Seymour and Jeanette**, **Frank Jerome**, **Watson and Halle**, and **Brown and Victor**.

**Man-Kin**, **Brennan and Rule**, **Lightner Sisters** and **Alexander**, **Franklin and Charles**, **Friscoe**, **Loretta McDermott**, **Vernon Styles**, **Frank McIntyre and Co.**, **Al. Herman and Renee Robert and Co.**, appeared at the New Amsterdam Theatre at the Sunday concert this week.

**Helen Russell**, a member of the Four Harmony Queens, departed for Harlan, Iowa last Friday to attend the funeral of her mother, who died last week. The act has been forced to cancel a week's work, and will resume their interrupted bookings as soon as **Miss Russell** returns.

**Jean Sothern**, **Jack Osterman**, **Mabel Ford and Band**, **Newhoff and Phelps**, **Lillian Conroy**, **Griff, Miller and Capman**, **Nat. Laffingwell & Co.**, **Marcelle Faliet, Markel & Gay and Marion Blinn** were among the acts that entertained their fellow members of the N. V. A. club at the Bohemian Night Dinner show last Sunday.

**Cecil B. De Mille**, director general of the Famous Players Lasky Corporation, has left for Los Angeles in a serious condition as a result of a nervous breakdown in Europe. He recently returned from England on the *Aquitania* and was met at the dock by an ambulance, which conveyed him to the Ambassador Hotel, where he has been confined to his bed suffering from rheumatism in the left arm and right leg.

**CHARMING WALTZ BALLAD**

# SWANEE RIVER MOON

Words and Music by H. PITMAN CLARKE

Acclaimed a Hit by Those Who Know

WONDERFUL RAG SONG WITH A PUNCH LYRIC

# TEN LITTLE FINGERS

And Ten Little Toes  
(DOWN IN TENNESSEE)

Words By  
HARRY PEASE and JOHNNY WHITE

Music By  
IRA SHUSTER and ED. G. NELSON

POSITIVE HIT WHEREVER SUNG!

Van and Schenck's  
BIG RAG HIT IN ZIEGFELD'S FOLLIES

# WABASH BLUES

By DAVE RINGLE and FRED MERNKEN  
QUICKEST HIT ON RECORD!

SAN FRANCISCO  
Pantages Theatre Building  
BOSTON  
181 Tremont Street  
DETROIT  
144 West Larned Street  
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193 Yonge Street

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CHICAGO  
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Gayety Theatre Building  
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**AB**  
POSITIVELY  
SENSATIONAL!

# TY-TEE

By Wood and Bibo

A dance tune, by the writers of "Cherie", that is an absolutely natural hit. Featured by Gilda Gray in her original "South Sea Island Revue" at the Rendezvous, New York, assisted by Jos. Smith and his Society Orchestra.

A Real Chinese novelty song with a cute patter

sang "Nobody's Baby" you'll love this real novelty song

# ALL THAT NEED IS YOU

Words and Music by  
ESTER SANTLY and ABEL BAER

Acclaimed a Hit by Those Who Know

# GOODBYE SHANGHAI

Words by HOWARD JOHNSON  
Music by JOSEPH MEYER

GOING BIGGER EVERY DAY

"*You can't go wrong with any Feist song*"

# MELODY LANE

## PUBLISHERS OFFER ASSISTANCE TO COLUMBIA GRAPHOPHONE CO.

**Music Publishers' Association Send Letter to Big Company Now in Financial Difficulties, Offering Co-operation and Help in Solving Present Troubles**

Despite the fact, that a receivership has been asked for by creditors of the Columbia Graphophone Company, publishers of popular music who have and are now doing business with the company are not creditors to any great extent, the Columbia having paid the publishers their royalties in cash for the quarter ending December 31, 1921.

On the strength of their past relations, the publishers, who are members of the Music Publishers' Protective Association, stand ready to co-operate with the Columbia Graphophone Company and lend every possible assistance that the company may request.

The following letter has been sent to H. L. Willson, vice-president of the Columbia Graphophone Company, by E. C. Mills, chairman of the Executive Board of the M. P. P. A.: "We note in the press, reports of insolvency action having been brought against your company.

"Being as yet without official information as to the outcome of the action, we nevertheless wish to say that if by any consistent form of co-operation or assistance we can be of service to you, please do not hesitate to command us.

"We are not unmindful of many years of pleasant and profitable relationship with you, and it is our sincerest hope that you will not find your present financial difficulties insurmountable."

### SHERWOOD BACK FROM TRIP

V. M. Sherwood, Eastern manager of the McKinley Music Company returned to New York, after spending a week in Chicago, part of the time being in conference on the catalogue of songs that the firm will push in the professional department. Mr. Sherwood brought back with him a new number that the firm will release immediately, a fox-trot ballad entitled "In Old California With You," by E. C. Keithley and F. H. Klickman.

### STERN IS CHICAGO REP.

Morey Stern, has been appointed Chicago representative of Harms, Inc. The firm took over this week from Anatol Friedland the song "Who, Believed in You," a fox-trot ballad. The professional department is also concentrating on the English high class ballad "Love Sends a Little Gift of Roses."

### JOE DAVIS HAS A DAUGHTER

Mrs. Joe Davis gave birth to a seven and a half pound baby girl last Friday night. Mother and daughter are doing nicely, while Mr. Davis has a smile that stretches across the entire Triangle Music Company's office.

### KALMAR & RUBY PLACE NEW ONE

Harry Ruby and Bert Kalmar have written a new song entitled "Pick Me Up and Lay Me Down, in Dear Old Dixieland," which has been released by Waterson, Berlin & Snyder. The firm emphatically states that it is not a "Mammy" number.

### ROCCO VOCCO ILL

Rocco Vocco, manager of the Leo Feist, Inc., Chicago office, is ill with a severe attack of grip at the Hotel Claridge.

Rocco came to New York to spend a short vacation, but fell ill immediately after his arrival.

### SAM HEARN ILL

Sam Hearn, of the professional department of Waterson, Berlin & Snyder, was taken suddenly ill last Wednesday and was removed to his home where the family physician announced that an operation was imperative in the near future.

Sam Levy, who has been ill with an attack of the gripe, returned to his duties in the professional department.

### O'BRIEN WINS CUP

Joseph O'Brien, a singer new to the publishing game, won a silver cup at a Brooklyn singing contest last Thursday night, in which eight publishers' representatives took part, making it the third cup won by the professional department of Irving Berlin, Inc. Two weeks ago O'Brien was working on a farm in East Hartford, Conn., and the contest was his first public appearance.

### HARMS GETS EDWARDS SONG

"When Lips Meet Lips, When Eyes Meet Eyes," by Will D. Cobb and Gus Edwards, has been taken over by Harms Inc., from Joe Mittenthal, Inc., who recently took over the Gus Edwards catalogue.

### FISHER RELEASES NEW BALLAD

Fred Fisher has written a new ballad entitled "Little Gray Sweetheart of Mine" in march tempo and a new style of technique in lyrics. He is releasing the song this week.

### TRIANGLE GETS TWO

The Triangle Music Company have taken over two new numbers, one "On the Subway," a novelty song by Sam Marley, and Billy Heagney, and "Belle of Times Square," a fox-trot ballad by Eugene West.

### MUSIC MEN FOUND GUILTY

BOSTON, Feb. 14.—Al Feldman and Augustus H. Sullivan, music men, were found guilty by a Federal Court jury, presided over by Federal Judge Morton last Wednesday, on the charges of conspiracy, and violation of the copyright law made against them by the United States Government as a result of the appearance on the market last Spring of counterfeit copies of "Humming" and "Whispering." The verdict was rendered by the jury after two hours deliberation. The copyright charge carries a penalty of one year imprisonment, and the conspiracy charge, which is a felony, a three year penalty. Sentence was deferred by Judge Morton.

The prosecution of Feldman and Sullivan was due to the efforts of the Music Publishers' Protective Association which was instrumental in bringing about the indictment and their subsequent conviction.

The "song piracy," of popular songs dates back to the Spring of 1921, when spurious copies of "Humming," "Bright Eyes" and "Whispering," appeared on the New England market which was soon flooded with the counterfeit product. E. C. Mills, Chairman of the Executive Board of the M. P. P. A., with the aid of his Boston representative and local attorneys Stewart and Chase began an investigation.

The trail led to a music concern where it was learned spurious copies were kept on hand, and were there exchanged for other music, not counterfeit. The spurious product was well done and not easily detected. As a result of the investigation, Augustus H. Sullivan and Chas. H. McGue were taken into custody. The latter was formerly with the New England Music Company. The two men were released on bail and to the surprise of the publishers, a short time later another edition of spurious "Humming" copies appeared on the market.

Further investigation led to the arrest and indictment of Al Feldman and the re-indictment of Sullivan whose bonds were raised from \$500 to \$2,000. These two were said to have been selling the music to the trade.

Local printers, Goodman Brothers, printed some of the counterfeit music and a 14,000 edition of "Whispering" was among the stuff confiscated at their establishment.

Al Feldman is well known in New England music circles, having been the representative there of several New York publishers, among them being Fred Fisher, Inc., M. Witmark & Son and E. B. Marks. A short time ago, at the first trial of Feldman and Sullivan, the prosecution overlooked a technicality in presenting their case in the form of the Harms, Inc., name being confused with the former name of the corporation, with the result that the indictment was declared void. Their re-indictment followed.

### RICHMOND CO. OPERATING

The Richmond Music Supply Corporation of which Maurice Richmond is President, is getting under way after being in operation about a month, and is already recognized as a factor in the sheet music jobbing field. The corporation for the present is handling music of every description and musical accessories.

Maurice Richmond, with a score of years in the music jobbing business to his credit is fast building up the organization and at present is making an extensive tour of the West on business.

### SPIER IS DEPT. MANAGER

Larry Spier, is managing the band and orchestra department of the Richmond-Robbins, Inc., and is exploiting the new numbers "Marie" and "Old Fashioned Girl." The latter is Al Jolson's new success in his production "Bombo."

### COMPARES JAZZ WITH BOOZE

KANSAS CITY, Mo., Feb. 13.—I. I. Cammack, superintendent of schools, at this city, in a speech before 1,000 public school teachers asserted that jazz music has the same effect on young people as liquor and stated that it should be legislated against.

"The nation has been fighting booze a long time," Mr. Cammack said, "I just wonder why this jazz isn't going to have to be legislated against as well. It seems to me that when it gets into the blood of some of our young folks, and I might add older folks, too, it serves them just about as good as a stiff drink of booze would do."

"I think the time has come when teachers should assume a militant attitude toward all forms of this debasing and degrading music."

### GRANT HAS RELAPSE

Bert Grant has left the New York Hospital where he was operated upon recently for appendicitis. Though not fully recovered from the effects of the operation, Mr. Grant came down to his newly opened offices in the Hilton Building, and had to return home as a result of a relapse. He does not expect to be actively engaged in his new music enterprise for at least two weeks.

### W. C. T. U. CONDEMNS JAZZ

PHILADELPHIA, Pa., Feb. 13.—Jazz music was condemned as "setting a bad example to young boys and girls" in a resolution adopted last week at a meeting of the Philadelphia branch of the Women's Christian Temperance Union. The resolution asks manufacturers of talking machine records to cease making this kind "in the interests of public morals."

### BECK ON WESTERN TRIP

Mort H. Beck, of Joe Mittenthal, Inc., left for an extended sales trip to the South and Southwest. Mr. Mittenthal will also leave on a selling trip through the West next week.

The firm has taken over from Dud Mecum of Cincinnati, a fox-trot ballad, which they think is a natural," and is entitled "If I Had My Way, Pretty Baby."

### NEW NAME FOR QUIGLEY CO.

CHICAGO, Ill., Feb. 13.—Louis Guyon and Ben Garretson have changed the name of their new music publishing house from The Quigley Music Company to the Ashland Music Publishing Company, Jerry Sullivan, a local writer of note, has charge of the professional department of the new company. No general manager has been appointed as yet.

### CRIPPS TO SING AT SHOW

Billy Cripps, of the professional department of Jerome H. Remick & Co., will sing at the Syracuse Automobile Show to be held in that town the week of Feb. 20th, at the request of the Syracuse Automobile Dealers' Association. He will leave next Sunday.

### NORTON EMPLOYEES IN NEW YORK

Evelyn Rose, formerly of the Robert Norton company, is now connected in the professional department of Richmond-Robbins, Inc. Rose Abrams, also formerly of the Norton firm, is now with Joe Mittenthal, Inc.

### EUGENE WEST PLACES BALLAD

Eugene West, has placed a new ballad entitled "The Belle of Times Square," with the Triangle Music Co. Sophie Tucker introduced the number last week.

### GRANT CLARKE ILL

Grant Clarke, song writer, is confined to his home, with an attack of influenza.

# BURLESQUE

## COL. SHOWS FOR THE COLONIAL CLEVELAND

### SHUBERT LEASE CANCELLED

Drew and Campbell have cancelled the lease held by the Shuberts on the Colonial Theatre, Cleveland. The lease was cancelled on Feb. 10. It was not to expire until December, 1923. Drew and Campbell, who own this house will transfer the Columbia shows from the Star to the Colonial.

It has not been decided just what show will open at the Colonial, but the transfer will take effect in about three weeks.

The Colonial has been playing the first class attractions for many years. It is located on Superior street, in a central location, surrounded by the large hotels and office buildings and has been catering to the elite of Cleveland.

With the class of shows the Columbia Amusement Company are presenting now, the owners of this house feel that they will be able to retain most of this class of patronage and above all expect to get a large lady audience, which they have never been able to do at the Star Theatre.

The house will close this week with the Shubert attractions, and will immediately be overhauled. A large force of workmen will be put to work, and the house will be redecorated both interior and exterior for the opening of the Columbia Circuit shows.

A new large electric sign will be placed on the front of the house, and the firm will start a big campaign of advertising for the house.

Drew and Campbell have not decided as yet just what they will do with the Star Theatre, their lease runs for another year from next June. This house will no doubt be torn down after that, as the city is thinking of cutting a street through the property.

Drew and Campbell have formed a partnership with Dave Marion, the firm name will be Marion, Drew and Campbell they have opened a suite of offices in the Strand Theatre Building, New York, where the headquarters of the firm will be located. Marion will have complete charge of the New York office where all the business of the firm will be transacted in the future.

It is also their intention to branch out into the vaudeville business, producing musical and dramatic acts. Marion will write and stage these acts. He will also handle all of Drew and Campbell business in this city.

### LA VAN WITH "HARVEST TIME"

SCRANTON, Pa., Feb. 11. — Harry "Shuffle", LaVan, who has been featured with Lew Talbot's "Baby Bears," which closed on the American Circuit, here tonight, starts rehearsals with Talbot's new "Harvest Time" in New York Monday and will open with that show in Toronto on Feb. 20, on the Columbia Circuit.

### CHAS FAGAN TO MARRY

Charles Fagan, principal comedian with "Town Scandals" laying off this week and Jeanette Lockwood, a member of "Broadway Scandals" at the Olympic, are to be married in Jersey City, Thursday of this week.

This announcement was made by Fagan.

### KELLY IS "FOLLIES" MANAGER

Mike Kelly, opened as manager of the "Follies of New York" in Hoboken Monday. Ed. Chipman, former manager, left the show to accept something else.

### DIXIE DIXON WAS BURLESQUER

Dixie Dixon, actress, who died following a pleasure tour of the New York cabarets on Jan. 22, while on a visit to this city from her home in Danville, Va., was the victim of an overdose of heroin, according to the autopsy performed at the morgue in the presence of witnesses from the District Attorney's office, by Dr. Benjamin Schwartz. As a result of an investigation made by a member of the CLIPPER staff, as far as can be discovered, Dixie Dixon's only recorded appearances on the stage was three years ago, when as a member of the cast of Kahn's stock burlesque company, she appeared for a short time at the Union Square Theatre.

The woman's death followed an all-night trip of sight-seeing in various uptown cafes, in company of a taxi-driver named Martin A. Ryan. After her death, which followed the overdose of heroin, at the Harlem Hospital, where she had been taken by Ryan, the man was arrested, but was later released. Henry Berman, Danville attorney, arrived last week, in this city, to push an investigation into the crime, alleging that he had been retained by relatives and friends of the dead woman, to see that the guilty parties were apprehended.

"Persons who knew Mrs. Bliss (Dixie Dixon) will testify that she was never in the least addicted to drugs," stated Berman, "and I am here in the interests of her family, to see that the guilty ones are prosecuted. We have certain information, which, when sifted, will prove that in this instance, a murder has been committed by relatives and friends of the dead woman, to see that the guilty parties were apprehended."

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Dixon) will testify that she was never in the least addicted to drugs," stated Berman, "and I am here in the interests of her family, to see that the guilty ones are prosecuted. We have certain information, which, when sifted, will prove that in this instance, a murder has been committed by relatives and friends of the dead woman, to see that the guilty parties were apprehended."

After the business done by Barney Gerard's show, there is no doubt but what the other shows will follow suit as long as the business keeps up. It's a full week. The Garden Frolics is playing there this week.

### BILLIE BOWMAN TO MARRY

Miss Billie Bowman, of the vaudeville team of Bowman and Gibson, will be married on Feb. 16, to Herbert Tice, a non-professional. Miss Bowman will continue with the act for the balance of the season, which is playing the Keith Time.

She will make her residence in Brooklyn in the future.

### MATTY WHITE MARRIED

Matty White, of the team of White and Beck, who open in Boston, with Barney Gerard's "Follies of the Day," was married in Brooklyn on Feb. 7, to Grace Schwartz a non-professional. White was formerly of the team of White and Ulis.

### PIERCE AND RYAN IN ACT

Ben Pierce, former burlesque comedian, and Lee Ryan will be seen in a new vaudeville act this week at the Franklin Theatre in the Bronx. Pierce, who did a "Dutch" comedy role in burlesque, is now doing an old man character.

### RUTH ROSEMOND IN HOSPITAL

Ruth Rosemond, ingenue of the "Folly Town," is confined to the Booth Memorial Hospital, this city. She has been there for the last five weeks. She expects to be discharged in another week or so.

### DOT BARNETT REHEARSING

Dot Barnett, late of the "Cabaret Girls," is rehearsing with Lew Talbot's new "Harvest Time" which is to open next Monday, in Toronto.

## AMER. CLOSES FOUR MORE SHOWS

### EIGHTEEN NOW ON CIRCUIT

Four more shows closed on the American Burlesque Circuit last Saturday night. Lew Talbot's "Baby Bears" closed in Scranton, his "Lid Lifters" closed in Hoboken, Tom Sullivan's "Mischief Makers" closed in Fall River and I. M. Weingarten's "Whirl of Mirth" closed at the Englewood, Chicago.

The "Mischief Makers" opened on the Burlesque Producing Circuit, Monday, Weingarten will put his show out as a "tab," booking it out of Chicago. Talbot's shows disbanded but several of the principals will open on the Columbia Circuit with his new "Harvest Time."

That will leave eighteen shows on the circuit this week, with all working but one, which is laying off on the regular lay off week out West.

Besides the two houses announced in last week's issue to close, Utica and Wilkes-Barre closed last Saturday night.

Bernstein and Gallagher have booked their "Bathing Beauties" at the Lafayette Theatre, 137th street and Seventh avenue, New York, the week of March 6. They will jump from Scranton to the Lafayette.

### HOLLIS FORMS TAB.

BOSTON, Mass., Feb. 12.—Harry Hollis has organized a "tab" which he has booked through New England out of Boston. He calls it "Greenwich Village Revue." In the cast are Joe Donovan, Al Lemons, Harry Hollis, Alice Guilmette, Tiny Davis, Marguerite Haskell, Homer Roberts and Joe Conroy. Maria Rostelle is musical director. Ten girls are in the chorus.

### EVANS' BENEFIT ON MARCH 20

NEWARK, N. J., Feb. 11.—Leon Evans, manager of Miners Empire this city will have his benefit this year on Monday, March 20. The "Flashlights of 1921," will be the attraction. The house is nearly sold out now, for that night.

### COLLECT TAX ON PASSES

Managers of the theatres controlled by the Columbia Amusement Co. have been notified that they are to collect ten cents on each free ticket or pass.

The money derived in this manner is to be given to the Actors' Fund.

### SEYMOUR WITH "TWINKLE TOES"

Harry Seymour left New York last Thursday to join the "Twinkle Toes." He will rehearse with the show in Omaha this week and open on Saturday replacing Bert Yorke. Ike Weber booked Seymour with the show.

### FIRE AT THE GAYETY

MILWAUKEE, Wis., Feb. 13.—A fire broke out back stage at the Gayety Theatre last night. The damage was slight it is said. Geo. Jaffe's "Chick Chick" is playing here this week.

### RICHARDS OUT AGAIN

Harry Richard, agent in the Strand Building, returned to his desk last week after a five weeks' illness. He had been confined to his home with pneumonia.

### HOWARD BURKHART ILL

Howard Burkhardt, treasurer of Hurtig and Seamons, was confined to his home through illness last week.

## JACK SINGER SHOW FINELY PUT ON IS CLEVER AND BRIGHT

The Jack Singer Show at the Columbia this week is a beautiful extravaganza. It is a decidedly clever farce and proved thoroughly enjoyable on Monday afternoon.

It's a show that audiences laugh at. It not alone has fine material, but Singer has a cast that can get it over to big results.

The scenery and electrical effects, in every detail, are in good taste. The color scheme and novel effects are far better than most burlesque shows. Each set of scenery is rich in design and colors, careful study has been given to the light effects, which deserve mentioning.

The women principals and girls in the chorus are beautifully costumed in gowns and dresses that are attractive to the eye and blend well with the scenery.

The numbers were smartly arranged, and the girls, trained exceptionally well, carried the ideas of the producer out successfully.

The musical part of the program has enticing melodies and is bright and tuneful.

There are many specialties introduced, that were well received. These specialties were well placed and scattered throughout the performance in an advantageous manner.

The musical numbers, of which there are plenty, were also staged so that they fit in right.

Singer has selected a good looking lot of girls for his chorus; they are mostly small and work with snap and vim.

Harry and Willie Lander, who are featured, handle the comedy. They are both doing tramps parts through the entire show.

In Joe Forte, the straight man, the company presents a new one to burlesque. He is a smart looking chap, and as classy a "straight" as has been at this house this season. He is neat in attire, has a fine stage presence and is an immaculate dresser. Forte makes a number of changes of wardrobe. He talks well, and knows how to work with comedians. He also can sing and puts a number over well. He is a fine type of a "straight" and lends class to the show.

Ameta Pynes, more graceful than ever, appeared in three dancing specialties with Bert McCarthy, and won much applause in each. Miss Pynes is a shapely blonde, with lots of personality and many pretty gowns. She also has one number and a march with the girls that more than pleased.

Betty Fuller, a good looking brunette, is in several scenes in which she does nicely. She also is a clever dancer. Her costumes are attractive.

May Walsh, a dainty ingenue, looks as young and pretty as she did several years ago when we last saw her in burlesque. She delivered her numbers cleverly and in the scenes did finely.

Bobby Moore is in several scenes and did very well. Her best bit was in the restaurant scene.

Arthur Davis, Paul French, Jasper Strupe and Jack Till have small parts in which they do nicely. They, however, shine in their specialty.

The show opens with the chorus in a recitation, telling the audience about the piece and themselves. It's away from what is usually seen and the house liked it.

Miss Fuller offered a singing and a wooden shoe dancing specialty early and pleased those out front.

Miss Pynes and McCarthy, in a dancing specialty, won favor. They danced gracefully and artistically.

The Lander Brothers in one scored in their comedy talking act.

The "gun" bit in the restaurant scene with Harry Lander proved a funny bit and created plenty of humor.

Misses Walsh and Fuller in one put over a good singing, talking and dancing act.

Miss Pynes and McCarthy offered another society dancing specialty that was very successful later.

In their burlesque magic specialty the Lander Brothers were not alone entertaining but furnished no end of comedy. Harry Lander, doing the tricks, while Willie was his assistant.

At the opening of the second part, Miss Pynes and McCarthy in the "Spring Song" ballet, assisted by eight girls, danced again. They were most delightful in the offering.

The Paramount Four, a quartet of clean-cut young fellows, dressed in tuxedo suits, just goal them. They offered four songs and did so well and went so big, they had to sing another for an encore. These boys have good voices that blend excellently. They harmonize nicely. This is about the best singing quartet we have seen at this house so far.

The Jack Singer Show is a fine entertainment. Singer has staged a dandy production and a great comedy show. It more than pleased Monday.

### HELEN GILLES WITH REEVES

CLEVELAND, O., Feb. 10.—Helen Gilles joined the Al. Reeves Show here this week. She is leading two numbers in the show.

# DRAMATIC and MUSICAL

## "THE LAWBREAKER" IS CROOK PLAY OF DECIDED MERIT

"THE LAWBREAKER," a drama in four acts by Jules Eckert Goodman, presented by William A. Brady at the Booth Theatre on Monday evening, February 6, 1922.

### CAST

|                 |                    |
|-----------------|--------------------|
| Father Spalding | Frank Sheridan     |
| Ewing Fowler    | Clifford Dempsey   |
| Walter Homer    | John Cromwell      |
| Tom Fowler      | Frederick Bickel   |
| Jim Thorne      | William Courtenay  |
| Bill Dobbs      | Morgan Wallace     |
| Gibson          | Frank Sylvester    |
| Donovan         | John Milton        |
| Griggs          | Herbert Rathke     |
| Joan Fowler     | Blanche Yurka      |
| Kit Grey        | Marguerite Maxwell |

Another crook play to gladden the hearts of those who are so unfortunate as not yet to have been touched by the crime wave. "The Lawbreaker" is a play every crook should see. As he slowly files out of the Booth Theatre after the final curtain he will have been convinced of the error of his ways. Philosophers, economists, reformers, welfare workers and the police have written and talked much about what they held as the reason for the existence of thieves, but it remained for Mr. Goodman to point out so conclusively that the only difference between a thief and anyone else—a banker, for instance—is that the former has no sense of responsibility.

Like the gambler, who plunges more heavily each time the wheel of fortune proves he has bet on the wrong number, Mr. Brady, the producer of "The Lawbreaker," has extravagantly accousted and lavishly cast the play. The present season has been an ungrateful one to him and it is to be hoped that in this production Mr. Brady has judged correctly "what the public wants"—and will pay to see.

To expound his theory about crooks, the author tells the story of one, the head of a gang, who is prevailed upon by the daughter of a wealthy banker to give up his nefarious activities and guide his footsteps along that path of song and story—the narrow one. Sixty thousand dollars has been stolen from a bank, and the banker and his family, including the crook-reforming daughter, a clergyman and an ex-district attorney are gathered in the luxurious drawing room of their home, speculating upon the probable identity of the burglar. Each in turn expresses his or her own theory about crime. The daughter and the priest agree that the only thing that keeps an honest man from being a thief is his sense of responsibility, but the others scoff at them. Joan, the daughter, makes up her mind to prove her theory.

The finger of circumstances is pointed at the banker's son, who has once before slipped into the ways of the wicked when he stole some of his sister's jewelry. But by dint of search, Joan, the daughter, discovers the real culprit. He confesses his guilt, and is induced, by dint of much persuasive conversation on the part of Joan, to give back the stolen swag. He comes to the banker's home with \$60,000 worth of valuables, prepared to give it all to Joan, but his gang, suspicious of him, and not quite in favor with the "sense of responsibility" idea, break in and in the resulting melee Joan's \$75,000 necklace is stolen and the reformed crook's sweetheart who came along, is shot in the arm.

Joan still has faith, however, and the return of the necklace is accomplished by the "virtuous" crook. The ex-crook and his girl go off together to enjoy the fruits of honesty.

As the crook, William Courtenay gives his usual finished performance. His acting is always a pleasure. Blanche Yurka, as Joan, portrays most effectively the sincere philosophical daughter of the banker.

Frank Wallace, as the priest, is well fitted to the role. The balance of the cast suffice.

## "THE BLUSHING BRIDE" TUNEFUL AND BRIGHT— PLEASES AT THE ASTOR

"THE BLUSHING BRIDE," a musical comedy in two acts, based on a play by Edward Clark; book and lyrics by Cyrus Wood, music by Sigmund Romberg. Produced at the Astor Theatre, Monday night, Feb. 6.

### CAST

|                           |                     |
|---------------------------|---------------------|
| Paul Kominski             | Robert O'Connor     |
| Flower Girl               | Violette Strathmore |
| Cigarette Girl            | Kitty Flynn         |
| Francis                   | Harold Gwynne       |
| Schwartz                  | David Belbridge     |
| Caiazza                   | George Craig        |
| Christopher Pottinger     | Tom Lewis           |
| Alfred                    | Clarence Nordstrom  |
| Rose                      | Edythe Baker        |
| Justine                   | Beatrice Swanson    |
| Lorraine                  | Marcella Swanson    |
| Coley Collins             | Cecil Lean          |
| Lulu Love                 | Cleo Mayfield       |
| Judge Redwood             | Harry Corson Clarke |
| Doris Mayne               | Jane Carroll        |
| Mrs. Pottinger            | Gertrude Mudge      |
| Ma-Belle, Miss Stoneburne | William Holbrook    |

Cecil Lean and Cleo Mayfield, are costarred in one of the most tuneful and entertaining musical shows that has come to Broadway in some time. The typical Cecil Lean smile was as broad as ever, while the delightful accent or brogue of Miss Mayfield delighted her audience anew. The book has been adapted from a play by Mark Swan and Edward Wood, and concerns, not so much a blushing bride, as numerous other things, and people.

The story does not mean much, but the way the cast did things made the piece amusing and worthwhile. Tom Lewis in the person of Christopher Pottinger, a plump millionaire, took a young thing out to dinner, which he learned was a faux-pas for another person made her appearance at the dinner and then many complications arose. This gave an opportunity for the showing of two cabaret scenes; one of them how it should be done and the other how it ought not to be done, but it is generally "done."

While the starring couple occupy much of the limelight, we must not forget that the rest of the cast, all of whom worked hard. Edythe Baker, among other things played the piano, the Swanson girls smiled and Clarence Nordstrom added to the value of the chorus. The Glorias are a couple of agile dancers in skating without skates and a Hawaiian dance was done by a young Miss who had on some flimsy strings of gold something or other. Somewhere in the piece is a blushing bride.

The costuming of the piece is bright and above the average of the season. Sigmund Romberg has provided a score up to his usual standard, one or two of the songs evidently being destined to become quite popular. "Love's Highway" and "Rosy Posy" are two of the numbers.

"The Blushing Bride," is bright and humorous, being filled with a number of good things making it well worth seeing.

## ROYCE LEASES THE FULTON

The name of Edward Royce will be added to the list of producing managers of this city next season. Royce has acquired a theatre of his own, where he will present his own productions. He has leased the Fulton Theatre from A. L. Erlanger, for a term of years.

His first production will be a musical version of "The Marriage of Kitty," by Fred de Gresac, with music by Victor Herbert.

Before coming to New York, Royce, for a number of years staged productions at Daly's and the Gaiety Theatre in London.

## "FRANK FAY'S FABLES" MUSICAL REVUE AT THE PARK IS SLOW

"FRANK FAY'S FABLES," a musical revue in two acts, with music by Clarence Gaskill, book by Frank Fay, and produced under direction of Mr. Fay, at the Park Theatre on Monday night, February 6th.

### CAST

|                   |  |
|-------------------|--|
| Bernard Granville | Fania Marinoff   |
| Herbert Corthell  | Eddie Carr, Olga Steck   |
| Louis Cassavant   | Helen Grody, Georgiana Hewitt, "Olivette," Robert Cummings, the Fifer Trio, Donald Lee Roberts, and Frank Fay. |
| Cicely Young      | Jane Warrington  |
| Charles Wilder    | Ryder Keane  |
| Paul Jones        | Henry Hull   |
| Annabelle West    | Florence Eldridge  |
| Hendricks         | Edmund Elton   |
| Patterson         | Harry D. Southard  |

"Frank Fay's Fables," presented by Harry L. Cort, at the Park Theatre last Monday night, is a musical entertainment that has a talented cast but the material is not arranged to the best advantage, and in consequence thereof moves slowly.

Fay devoted most of his time during both acts in walking up and down an aisle, and talking to a man in the upper box, who promises to pay a fabulous sum of money to Fay if he can entertain him in the various types of entertainment he likes best. Then Fay tells his audience how pretty his girls are, and how wonderful the next number is going to be. By the time the curtain drops on the first act, the man in the box is satisfied and is ready to make out a check for the promised amount.

Throughout the entire performance, Bernard Granville sings the principal songs in good style, but we have heard him sing better melodies and numbers better fitted for his voice.

Granville was excellent in the Columbus Circle scene, and as an Indian, in a spectacular scene which opened the second act. In the Chinese scene he sang the theme song of the show in his own peculiar manner.

Fania Marinoff plays the parts assigned her in good fashion. As the dance hall performer in a dramatic scene with Fay, she is at her best in the show.

Eddie Carr and Herbert Corthell hold up the comedy end of the entertainment—that is when Fay lets them, for he has a desire to step on everybody's laughs but his own.

Helen Grody pleased with her many dances, particularly the one she does with Granville in the second act. She has a very pleasing personality.

A young woman, who called herself "Olivette," gave her impression of Pat Rooney, and then did a clever routine of dancing that holds the honor of stopping the "Fables." This remarkable youngster, for one can see that she is very youthful, will no doubt make a name for herself some day.

The other members of the cast did what they were supposed to do in quite a pleasing manner.

The chorus collectively looked all right. Some of them danced through the show minus stockings.

The bit with Corthell as the prima donna, with a dress on that was slit up the back was rather risqué, in fact, too much so, and Fay's cherry story might be eliminated.

The show is entirely too slow, and should be reduced in time, and above all, Fay should under no circumstances hug the aisle in the manner he does with the idea of becoming intimate with his audience. The show is too much Frank Fay—let him give somebody else a chance. We will concede that he is clever and would advise him to spend more of his time on the stage instead of trying to be funny in the aisle.

The scenic end of the production is very pretty, and the costumes throughout the show are well selected, but the production should be restaged in its entirety in order to meet with success.

## "CAT AND CANARY" CLEVER MYSTERY PLAY AT THE NATIONAL

"THE CAT AND THE CANARY," a play in three acts by John Willard. Produced at the National Theatre on Tuesday night, February 7.

### CAST

|                |                   |
|----------------|-------------------|
| Roger Crosby   | Percy Moore       |
| Mammy Pleasant | Blanche Frederici |
| Harry Blythe   | John Willard      |
| Susan Sillsby  | Beth Franklyn     |
| Cicely Young   | Jane Warrington   |
| Charles Wilder | Ryder Keane       |
| Paul Jones     | Henry Hull        |
| Annabelle West | Florence Eldridge |
| Hendricks      | Edmund Elton      |
| Patterson      | Harry D. Southard |

"The Cat and the Canary" has all of the ingredients necessary for the regulation creepy, spooky and mysterious melodrama, guaranteed to make the hair stand on end and the gooseflesh pop out all over you. An escaped lunatic, a spooky old house that has not been inhabited for over twenty years, excepting by an old voodoo negress, a will that is being read at the end of the allotted twenty years' time, and an anxious group of heirs all help to make of it a thoroughly creepy evening.

The show opens on the twentieth anniversary of the death of an eccentric millionaire; his seven heirs are assembled in a haunted house formerly occupied by the millionaire and they learn at the reading of the will just who benefits by the document. The voodoo mammy and the dangerous escaped lunatic are in the offing. To their surprise the heirs learn that all of the collateral left by the old millionaire goes to the heir that bears the name and happens to be a Greenwich Village lady, who is an artist of course. It directs that if she be mentally unbalanced, the estate is to go to another heir whose name will be found in a sealed envelope. And then for the mystery; the young woman from the Village is scared out of her wits by one of the seven heirs present.

Then terrible things happen. Bookcases move around, secret panels slide open and hidden prowlers commit dastardly deeds. Fingers reach out of the dark like ouija board spirits and steal necklaces and what not. Everyone suffers and after three acts the guilty one is caught.

Up until a moment before the play ends no one has the slightest idea as to who is responsible for the terrible night. The exposition comes quickly, and it is discovered that one of the heirs is responsible. He, having seen the will, knows that if the girl can be frightened into a state of mental collapse, the estate will go to him.

Henry Hull and Florence Eldridge impersonated the romantic pair who were the storm of the doings. Mr. Hull took care of his role in able manner. The latter had a little too much at times than she seemed qualified to take care of. Blanche Frederici was the doleful old mammy who communed with spooks. The rest of the cast did well and all of them had their hands full and worked hard.

## DR. SUES JEANNE EAGLES

Jeanne Eagles, the well-known actress whose last Broadway appearance was in "The Night Watch" at the Century Theatre, last year, must pay her former physician, Dr. Chas. G. Child, Jr., of 114 West Fifty-fourth street, \$1,565 for medical attention she received between the months of June and September, 1920, a judgment for that amount having been filed in the City Clerk's office last week.

According to the complaint of Dr. Child, Jr., the services he rendered her included a surgical operation. It was necessary to employ a private detective to effect service of the summons upon Miss Eagles, the process server previously employed having been unable to locate her.

B. F. KEITH VAUD. EX.  
NEW YORK CITY

**Palace**—Dolly Kay—D. D. H.—Dolly Sisters—Harry & Grace Ellsworth—Courtney Sisters—“On Fifth Avenue.”

**Riverside**—Chas. Ahearn Co.—Norwood & Hall—Florence Walton—Vaughn Comfort—Watson Sisters—Shadowland.

**Colonial**—Williams & Taylor—McConnell Sisters—Howard & Lewis—Alma Neilson—Williams & Wofus—Rae Samuels—Mr. & Mrs. J. Barry.

**Alhambra**—Thaler’s Circus—Spencer & Williams—Donegan & Allen—Fenton & Fields—Leo Donnelly—McLaughlin & Evans—John Steel—Harry Watson.

**Royal**—Joannys—Rule & O’Brien—Cahill & Romaine—Jack Benney—Horace Gordin—“Sawing a Woman in Two.”

**Broadway**—Reddington & Grant—Stevens & Burnell—Johnny Burke—20th Century Revue.

**81st Street**—Sewell Sisters—Dummies—Kane & Herman—Jed Dooley & Co.—Burns & Lorraine—Louis Stone.

**Hamilton**—Susan Tompkins—Glenn & Jenkins—Peggie Hope.

**Coliseum** (First Half)—Flashes. (Second Half)—Jack Osterman—Miss Juliette.

**Franklin** (First Half)—Rudell & Donegan—Langford & Fredericks—Timberg & Darling—Ruth Roye. (Second Half)—Three Denis Sisters—Ruth Roye—Steel’s Septette.

**Fordham** (First Half)—Jack Osterman—Miss Juliette—Mabel McCane. (Second Half)—Langford & Fredericks—Margo, Waldron & Co.

**Regent** (First Half)—Barney Barnard & Co.—Wells, Virginia & West—Three Denis Sisters. (Second Half)—Anderson & Burt—Timberg & Darling.

**BROOKLYN**

**Bushwick**—Luster Bros.—Vernon—Meehan’s Dogs—Cooper & Ricardo—Mosconi Brothers—Chas. Keating—Janet of France—Olsen & Johnson—Great Leon.

**Orpheum**—Pierce & Goff—Huston Ray—Swor Bros.—Dolly Sisters—Burke & Durkin—Artistic Treat.

**Flatbush**—Enos Frazer—White Sisters—Elsa Ryan & Co.—Robinson & Pierce.

**Riviera** (First Half)—Marcelle Fallet—Frank McIntyre & Co. (Second Half)—Lillian Herlein—Flashes.

**Far Rockaway** (Second Half)—Marcelle Fallet—Rice & Werner—Frank McIntyre—Mabel McCane.

**BALTIMORE**

**Maryland**—J. & B. Morgan—El Cleve—Belle Baker—Franklyn Charles.

**BOSTON**

**Keith’s**—Wilson Aubrey Trio—Murray Girls—Tom Smith—Elinore & Williams—Marion Harris—Marmain Sisters.

**BUFFALO**

**Shea’s**—Foley & Latour—Mme. Besson & Co.—Sharky, Roth & Witt—Wayne & Warren—Lewis & Dody—Martin & Moore.

**CLEVELAND**

**Hippodrome**—Corine Tilton Revue—Victor Moore—Bobby Pander Troupe—Creole Fashion Plate.

**105th Street**—Archie & Gertie Fails—Ella Bradna & Co.—Brennan & Winnie—J. C. Mack & Co.

**COLUMBUS**

**Keith’s**—Jane & Miller—Fisher & Gilmore—Yokes & Don—Hershel Henkle—Four Mortons—Valerie Berger—Rech & Recktor.

**CINCINNATI**

**Keith’s**—Leo Beers—Four Casting Nellies—Eddie Leonard & Co.—Weaver & Weaver—Kenny & Hollis—Ivan Bankoff & Co.

**DETROIT**

**Temple**—Jack LaVier—Unusual Duo—Rome & Gaut—Patricola—Tom Wise & Co.—Loyal’s Dogs—Mabel Burke & Co.

**ERIE**

**Colonial**—Jack Hanley—Ketch & Wilmer—Raymond Bond—Dooley & Sales—Spirit of Mardi Gras.

**GRAND RAPIDS**

**Empress**—Frank Browne—Hobson & Beatty—Owen McGivney—Jean Granaise—Harry Fox—Wm. & Joe Mandell—Eight Blue Devils.

**HAMILTON**

**Lyric**—Arthur Astil & Co.—Pietro—Harry Langdon & Co.—Page, Hack & Mack.

**Jefferson** (First Half)—Anderson & Burt—Margo Waldron & Co. (Second Half)—Rudell & Donegan—Wells, Virginia & West.

**INDIANAPOLIS**

**Keith’s**—Willie Rolls—Adler & Dunbar—Sig Friscoe—Wilfred Clarke & Co.—George McFarlane.

**LOUISVILLE**

**Mary Anderson**—One Munson & Co.—Joe Towle—Val & Ernie Stanton.

**LOWELL**

**Keith’s**—Arnaut Bros.—Jarrow—Conroy & Yates—Green & Myra—Frances Dougherty—Chandon Trio—Stephens & Bordeau.

**MONTRÉAL**

**Princess**—Breakaway Barlows—Paul Nolan & Co.—Clara Howard—Bryan & Broderick—Harry & Anna Seymour—Henry Santry & Band—Burns & Freda—Kramer & Zorrell.

**PHILADELPHIA**

**Keith’s**—Clown Seal—Presler & Klaiss—Fields Family Ford—Gertrude Hoffman—Rae Eleanor Ball—Miller & Capman.

**PROVIDENCE**

**Keith’s**—Valdo & Co.—Kane & Grant—The Stanleys—Frank Gaby—Holmes & Lavere—Daphne Pollard—Morton & Jewell.

**PITTSBURGH**

**Davis**—Van Celles & Mary—Clinton & Rooney—Elsie & Paulsen—Ernest R. Ball—Proffiting.

**PORLAND**

**Keith’s**—Quixie Four—George Yeomans—Homer Romaine—Davis & Darnell—Boyle & Bennett—Doris Duncan.

**QUEBEC**

**Auditorium**—Haig & Lavere.

**WALTER NEWMAN**

IN PROFITEERING, WRITTEN BY WALTER NEWMAN

BY ACTUAL COUNT #7 BIG LAUGHS IN 16 MINUTES

Direction—W. S. HENNESSY

**VAUDEVILLE BILLS  
For Next Week****ROCHESTER**

**Temple**—Joe Darcy—Frederick Burton & Co.—Transfield Sisters—Ben Beyer—North & Halliday—The LeFevres—Ruth Budd.

**SYRACUSE**

**Keith’s**—Betty Washington—Reynolds & Donegan—Wm. Rock & Co.—Billy Glason—Beaumont Sisters.

**TORONTO**

**Shea’s**—Sandy McGregor—Wylie & Hartman—Claude & Fannie Usher—Bobbe & Nelson—Gus Edwards & Co.—Herbert & Dare.

**Hippodrome**

**Asaki & Kaki**—The Connor Twins—Edith Clasper & Boys.

**TOLEDO**

**Keith’s**—Peggy Reat & Co.—Gallagher & Shean—Lew & Gene Archer—Paul Decker—Chic Sale—Yvette Rugel.

**WASHINGTON**

**Keith’s**—Beeman & Grace—Millicent Mower—Tova—Sylvia Clark—Al Herman—Singer’s Mid-

gets.

**YOUNGSTOWN**

**Hippodrome**—John & Nellie Olms—Vincent O’Donnell—Niobe—Du For Boys—Ella Bradna—Herman Timberg.

**ORPHEUM CIRCUIT****CHICAGO**

**Palace**—Allen Rogers—Swift & Kelly—Joe Bennett—Richard Keene—Moody & Duncan—Wanzer & Palmer—Bessie Clifford—Follett’s Monkeys.

**Majestic**

**Houdini**—Aileen Stanley—Imhof, Con & Coreen—Jack Joyce—Lohse & Sterling—Harrison & Co.—Bernard & Garry—Ed Morton—Robbie Gordone.

**State Lake**

**Kitty Diner**—Little Cottage—Henry & Moore—Burt & Rosedale—Moran & Mack—Jack Clifford & Johnson—Pearson Newport & Pearson—Kramer & Boyle.

**DENVER**

**Orpheum**—Eddie Foy—Tarzan—Rodero & Marconi—Muldoon Franklin & Rose Nihila—Blanche Sherwood & Bro.—James C. Morton.

**DES MOINES**

**Orpheum**—The Sharrocks—Josephine Victor—Al & F. Stedman—J. Rosmond Johnson—Jimmy Lucas—Emerson & Baldwin—Norris Animals.

**DULUTH**

**Orpheum**—Silvia Loyal—Block & Dunlop—McCormick & Walls—Jue Quon Tai—Van & Corbett—Berk & Sunn.

**EDMONTON & CALGARY**

**Orpheum**—Raymond Wilbert—Lois Bennett—Mrs. Sidney Drew—Pinto & Boyle—Buckridge & Casey—Ray & Emma Dean—Weston’s Models.

**KANSAS CITY**

**Main St.**—Worden Bros.—Hall & Dexter—Marshall Montgomery—Fern & Marie—Joe Brown—Blossom Seeley—Toney & Norman—Evelyn Phillips.

**Orpheum**

**Jordan Girls**—Raymond & Schram—Jos. Howard—Sam Mann & Co.—Dugan & Raymond—3 Melvins—Josephson’s Icelanders—Donegan & Allen—Silver Du Vay & Kirby.

**LINCOLN**

**Orpheum**—Ed Janis Revue—Moss & Frye—Ruth Howell Duo—Kellam & O’Dare—Fred Lindsay—Frank Farron—De Haven & Nice.

**LOS ANGELES**

**Orpheum**—Nat Nazaro—Wm. Caxton—Cameron Sisters—Lillian Shaw—Claudius & Scarlet—5 Avalons—Morris & Campbell—Clark & Bergman.

**MILWAUKEE**

**Palace**—Wright Dancers—Lyons & Yosko—Minstrel Nonarxha—Creightons—Barbette.

**Majestic**

**Santos & Hayes**—Rev.—Stone & Hayes—Wood & Wyde—Dotson—Ritter & Knape.

**MEMPHIS**

**Pearl Regay**—Whiting & Burt—Jack Rose—Kara—Gautier—Bricklayers.

**MINNEAPOLIS**

**Orpheum**—Galtieri’s Monks—Fred Hughes—Young America—Chabot & Tortoni—Kitty Gordon—Rinaldo Bros.—Leedum & Gardner.

**Hennepin**

**Margaret Taylor**—Sandy Shaw—Espe & Dutton—Sully & Thomas—Tim & K. O’Meara.

**NEW ORLEANS**

**Orpheum**—Carlyle Blackwell—Brown & O’Donnell—Ford Sheehan & Ford—Gautier’s Toy Shop—Avey & O’Neil—Juliette Dika.

**OAKLAND**

**Orpheum**—4 Marx Bros.—Ward Bros.—Adams & Barnette—Ben Bernie—Nathane Bros.—Palenberg’s Bears.

**OMAHA**

**Orpheum**—Lucas & Inez—Harry Holman—Dunigan—Clown Seal—Hayes & Pingree—Morton Jewell—Walt. Fisher Co. (Second Half)—Chas. Lytton & Co.—Donovan & Lee—Kitty Francis & Co.

**PORTLAND**

**Orpheum**—The Storm—Pedestrianism—Libonati—Bill Robinson—Keegan & O’Rourke—Gordon & Ford—Redford & Winchester.

**SALT LAKE CITY**

**Orpheum**—Sally Fisher—Lydia Barry—Lane & Hendricks—Al Wohlman—Rasso—Beatrice Sweetney—Fink’s Mules.

**SIOUX CITY**

**Orpheum**—Rose, Ellis & Rose—Ed Ford—Jack Kennedy—Green & Parker—Frank & M. Britton—Harry Conley—Max Bloom & Shear—Peggy Parker—Emerson & Baldwin.

**ST. LOUIS**

**Orpheum**—Bob Hall—Joe Cook—Alexander Bros. & Evelyn—Harry Delf—Wm. Ebs—Anderson & Yvel.

**ST. LOUIS**

**Billy Arlington**—Wilbur Mack—Margaret Ord—Hughes Musical Duo—Wayne Marshal & Candy—Monroe & Grant.

**SEATTLE**

**Orpheum**—Pat Rooney—Davis & Pelle—Ann Gray—Shriner & Fitzsimons—Crawford & Broderick—Nash & O’Donnell.

**SAN FRANCISCO**

**Orpheum**—La Bernicia & Co.—Patricola & Delroy—Keane & Whitney—Boyce Combe—Harry Howard’s Ponies—Leo Zarrell—Dress Rehearsal—Dave Harris—Flanders & Butler.

**ST. PAUL**

**Orpheum**—Taylor, Howard & Them—Sophie Kassim—Mrs. Gene Hughes—Clarie Golden—Briscoe & Rauh—Wm. Seabury—4 Ortons.

**SACRAMENTO**

**Orpheum**—Eddie Buzzell—Lydell & Macy—Innes Bros.—Cliff Nazaro—La Pilarica—3 Garinet Bros.—Lang & Vernon.

**VANCOUVER**

**Orpheum**—Ruby Norton—Miller & Mack—Harry Kahn—Daniels & Walters—Hal Skelly—Bostock’s Riding School—Kinzo.

**WINNIPEG**

**Orpheum**—Bill Geneville & Walter—Jim Cullen—Oliver & Olp—3 Haley Sisters—Adelaide & Hughes—Van Hoven—The Dutons.

**WILLISTON**

**Orpheum**—Ruby Norton—Miller & Mack—Harry Kahn—Daniels & Walters—Hal Skelly—Bostock’s Riding School—Kinzo.

**WILLISTON**

**Orpheum**—Bogart Bros.—Capman & Ring—Hyman—Mac West—Bert Walton—Los Gitanos.

(Second Half)—Dave Winnie—Edna Clare—Frank & Ethel Hall—Robinson & Pierce—Seven Little Sweethearts.

**WILLISTON**

**Orpheum**—Rober Bros.—Capman & Ring—Hyman—Mac West—Bert Walton—Los Gitanos.

(Second Half)—Dave Winnie—Edna Clare—Frank & Ethel Hall—Robinson & Pierce—Seven Little Sweethearts.

**WILLISTON**

**Orpheum**—Bogart Bros.—Capman & Ring—Hyman—Mac West—Bert Walton—Los Gitanos.

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**WILLISTON**

**Orpheum**—Bogart Bros.—Capman & Ring—Hyman



of every kind, size and description.

FOR NEXT SEASON—MARION-DREW-CAMPBELL ATTRACTIONS  
WIRE, WRITE OR CALL

**DAVE MARION** 319 STRAND BLDG.  
NEW YORK CITY

### MANAGERS ATTENTION AT LIBERTY

For Next Season and Summer Stock

**CLYDE J. BATES**  
"sum bum"

Principal Comedian Broadway Scandals  
OLYMPIC, NEW YORK, THIS WEEK  
PERMANENT ADDRESS—437 HOPKINS AVE., ASTORIA, LONG ISLAND



**LESTER DORR**  
COMEDIAN

WITH JAMES E. COOPER'S FOLLY TOWN—GET ME?

Most Reputable Theatrical Rooming House in the Vicinity of the Star Theatre, Brooklyn  
**JACKIE EDISON YOUR PAL**  
At 57 Willoughby Street, opposite Stage Entrance. Write or phone Triangle 4381 for reservations.  
All improvements. Your comfort is my comfort.

**JEAN FOX**  
INGENUE MAIDS OF AMERICA

**Chas. V. Markert**  
LITTLE BO-PEEP

**VIOLA SPAETH BOHLEN**  
TOE DANCING SOUBRETTE—PLAYING BURLESQUE BOOKING CIRCUIT  
WITH PUSS PUSS—PEOPLES', PHILADELPHIA

**LOU POWERS**  
Featured Singing Comedian—Garden Frolics—At Liberty Next Season—En Route Columbia Circuit

**FRED MOSHER**  
A DISCIPLE OF KING FUN ECCENTRIC DUTCH COMEDIAN BATHING BEAUTIES

**MABEL (MIDGIE) HOWARD**  
RECORD BREAKING SOUBRETTE—Second Successful Season with Jack Reid's Record Breakers

**JOSIE WEST**  
Direction LOU REDELSHEIMER—SECOND SEASON WITH JACK REID'S RECORD BREAKERS

**VI KELLY**  
INGENUE SWEET SWEETIE GIRLS

### SCHOOL TO DO "GIRLS"

The American Academy of Dramatic Arts and Empire Theatre Dramatic School will give at matinee performance of Clyde Fitch's play, "Girls," on Friday of this week at the Lyceum Theatre.

In the cast will be: Allen C. Jenkins, Thomas Broderick, John McGovern, Alfred Alexandre, Edwin Kasper, Joseph McInnery, Jerry Isaacs, Dorothy Haines, Virginia Odiorne, Jean Greene, Mary Emma Moultrie, Agnes Grant.

### BOOKED FOR STOCK

Lou Redelsheimer booked the following for the Trocadero, Philadelphia this week. Arthur Mayer, Sammy Spears, Burton Carr, Libby Blondell, Allie Vivian and Pauline Harer. This cast goes to the Majestic, Jersey City, next week. He also booked the following for the Gayety, this week; Joe Stanley, Ed Quigley, Joe Cunningham, Rose Allen, Bonnie Lloyd and Jane Olsen. This cast goes to the Folly, Baltimore next week.

### PRIZES FOR ORPHANS

Jack McCauley, stage manager of the Olympic New York, is now holding his yearly "raffle" for the St. Michaels Orphans Home, at Green Ridge, S. I. Cut glass of the best, will again be raffled off in five prizes, the proceeds will go toward buying candy, toys and goodies for the little ones at the Home. McCauley has been holding these raffles for years. The Cut Glass is on exhibition back stage of the Olympic.

### PETTERSON VISITS HOME

During the lay off this week of "Town Scandals" between the Empire, Brooklyn, and Baltimore, Harry Petterson, straight man of the company is spending the time at his home in Toronto. He will rejoin his show in Baltimore next Monday.

### MURRAY BERNARD ILL

CHICAGO, Ill., Feb. 10.—Murray Bernard who closed with the "Greenwich Village Revue" last week is confined to his hotel with an attack of tonsilitis. He will be operated on at the American Hospital by Dr. Pitts shortly.

### RETURNING TO VAUDEVILLE

Ethel Barrymore, now starring in "Declasse," is contemplating a return to vaudeville and if a suitable vehicle can be found she will be seen in the two a day houses early in the spring.

### IRENE MEARA IN N. Y.

Irene Meara, wife of Bob Simonds, manager of the Gayety Theatre, Buffalo, and last season soubrette with the "Million Dollar Dolls," is in New York, with her mother for a visit.

### "SHUFFLE ALONG" AT MAJESTIC

"Shuffle Along" will appear at the Majestic, Jersey City, for two shows next Sunday. The entire company will be there.

### CARRIE REYNOLDS IN SHOW

Carrie Reynolds replaces Miss Maybelle with "Twinkle Toes," at the Gayety, Omaha.

Eddie Cantor, in his new piece, "Make It Snappy," playing at the Auditorium, Baltimore, is appearing in white face, the first time he has worked without the cork makeup.

### A Burlesque Booking Office Achievement!

On Jan. 30th, I received Scene Plots and Ground Plans for 4 full stage sets to be used by the "Victory Belles" and to be finished and ready for use at the Gayety Theatre, Brooklyn, Feb. 6th.

I have delivered this production in a more than satisfactory manner, and your criticism is invited.

I Deserve No Credit for This Achievement, but I Do Deserve Credit for Not Believing the Fools That Said It Couldn't Be Done.

These four sets for sale. No reasonable offer refused.

Star Theatre, Week of Feb. 13. TOM CREAMER, "The Man Who Gets Things Done."

### ABOUT YOU! AND YOU!!

Jim MacCauley, opened Monday, at Paterson, with the Mollie Williams show.

Johnny Maher, blackface comedian, opened Monday, with his new singing and talking act.

"Sugarfoot" Gaffney, the minstrel, will open as a feature, with the Mollie Williams' show, shortly.

Herbert Light, opened with the act, "Chinese Tea," which has been given a route over the Keith circuit.

Jane Shaw, is now with the Sidney Taylor act, a sketch, which will open shortly on the Keith circuit.

Jean Howard, has been engaged for the Arthur Lyons' act, which will open shortly, booked by Eli Sobol.

Taylor Granville, has a new "prize fight" offering, which will be produced for vaudeville early next season.

The Kincaid Ladies' Jazz Band has been placed with the Morin Sisters, a dancing team, working the Keith time.

Letty Whitlock, has been signed for the "Adroit Revue," a musical sketch, playing on the Keith time about New York.

Dee Taylor, will open with James Leonard in a vaudeville skit in the near future. The two will be routed over the Keith time.

Evelyn Martin has joined the Eddie Cantor show, as a dancer. The show opened in Baltimore, at the Auditorium Theatre, on Monday.

Paul Dickey, has written a new comedy vaudeville act, which will be seen early next season. The offering is a seven people act.

Maurice E. Cain, Hurtig and Seamon publicity manager, has returned from a business trip to Chicago, and has resumed his office duties.

Warburton Gambel, has been signed for the Le Baron show, entitled "The Rubicon," a French adaptation of the play by Edouard Bouret.

Corinne Arbuckle, former vaudevillian, is now prima donna of the "Peek-A-Boo" company. She was placed with the company by the Davenport-Curran

Henrietta Byron, wife of Barney Fagan, who was erroneously reported to be dying, was operated upon for cancer last week, and, according to doctors of the Fordham Hospital, is doing nicely.

At the Shubert-Majestic Theatre, Brooklyn, on Sunday appeared the following Keith bill: Rae Samuels, the Four Fords, Frawley and Louise, Harry Beresford and Co., Lloyd Gareth, McCarthy and Sternard, the Valente Bros., and Beagy and Clauss.

Harry Richards, of the Roehm & Richards office, is back in his office again, after a severe attack of pneumonia. Following his recent sickness, Mr. Richards returned to the office, but was taken ill with pneumonia, which necessitated confinement to his home.

The following artists appeared on the bill at the Century Theatre, last Sunday night: Charles Purcell and Co., with the Roy Smith Orchestra; Taylor Holmes, Ernest Evans and Girls, Marie Stoddard, Kajiyama, Bert Hanlon, Library and Sparrow, Horlick and Saranya Sisters and Lucy Gillette.

*Swan - ee River Moon*

*Swan - ee River Moon*

*Shin - ing on my cab in door*

**Everybody's talking about**

# SWANEE RIVER MOON

**THE BIG WALTZ SONG HIT**

**HEAR IT NOW**

*"You can't go wrong with any 'Jeist' song."*

## ROLLS AND RECORDS

### STOCKHOLDERS SUE COLUMBIA

WILMINGTON, Del., Feb. 13.—Three stockholders of the Columbia Graphophone Company—the Universal Securities Company, owner of 1,000 shares of common stock; May R. Shera, owner of 1,225 shares, and Henry W. Runyon, 275 shares, all of Jersey City, N. J.—made application in the U. S. District Court for a receivership for the Columbia, on the ground of insolvency, last week. A rule to show cause was made returnable on February 17.

Liabilities were estimated at \$19,900,000 to banks and financial creditors, and \$3,000,000 to merchandise and other creditors. The general affidavit charges that the increase in the business of the defendant at no time was proportionate to the enlargements of the capital stock and the making of loans and that since the middle of 1920 this proportion had steadily decreased. In the open market the stock declined from \$75 two years ago to \$1.25 last month. There were said to be outstanding 9,883,731 shares of preferred stock of \$100 par value and 1,268,286 shares of common stock of no par value.

The company has a plant at Bridgeport, Conn., one at East Baltimore, on which \$3,500,000 has been expended and which is not now in use, and one in Toronto, Ont., costing \$1,500,000, also not in use. A lease for eight floors of the Gotham National Bank Building, New York, carries an aggregate rental of \$1,000,000.

Sales for the nine months preceding September 30, 1921, were \$19,000,000, as against \$47,000,000 for the similar period in 1920. Profits for the period in 1920 are stated to have been \$7,303,734, while a loss of \$2,339,775 was incurred in the 1921 period. The company is said to be confronted with other losses on contracts for supplies. Its insolvency is alleged to be shown by its inability to pay the interest on its debts.

A committee was formed in September, 1921, to protect outstanding commercial paper amounting to \$13,650,000 and another committee was formed last month to protect \$6,000,000 gold 3 per cent notes. The business is now being carried on by these committees.

Francis S. Whitten, chairman of the Board of Directors of the Columbia Graphophone Company, commenting on the bill for the appointment of a receiver, said:

"I attach little importance to this action. I am at a loss to understand why a stockholder should attempt to embarrass the company when its creditors are co-operating in splendid fashion to preserve its property. I am confident that the suit will have no effect upon the carrying out of plans under consideration for the adjustment of the successful continuation of the company's business."

In Wall Street the belief was expressed

that a receivership for Columbia Graphophone would be averted. It is known that the company's creditors are co-operating in the working out of a reorganization plan.

The stock which has been very weak for a long time broke at 1 1/4 for the common and 5 1/2 for the preferred when the news of the application was received. The 8 per cent notes on the curb sold down to 27 1/2.

### VICTOR EMERSON RESIGNS

Victor H. Emerson, founder of the Emerson Phonograph Company, resigned as president of the company Saturday in order to devote more of his time to his other business interests. As the firm has been in the hands of a receiver for the past fourteen months, Mr. Emerson's duties were such that he was president of the company in name only.

Mr. Emerson invented the patents used by the firm in their manufacturing plant and organized the company six years ago. Previous to that time he was connected with the Columbia Graphophone Company for many years.

The resignation of Mr. Emerson, who still retains his holdings in the company, will not interfere with the present policy of the receivers, who will continue the business as heretofore.

### OKEH ARTISTS IN CONCERT

The Okeh Record artists, will give a concert next Friday night, Feb. 17, at the W. D. Y. broadcasting station at Roselle Park, N. J., under the direction of Fred W. Hager, manager of the General Phonograph Company's recording laboratories.

Among the artists who will either sing or play at the concert are, Lewis James, tenor, Nathan Glantz and his laughing saxaphone, Miss Virginia Burt, who will introduce her original compositions, Byron Harlan and the Stuart Sisters who will sing "Mo-No-Lu," with the composer Lou Breau, at the piano.

### FRED W. HAGER ILL

Fred W. Hager, manager of the recording laboratory of the General Phonograph Company, is ill at his home with an attack of the grippe. He is expected to be back at his office the latter part of this week.

### "ENIGMA" WITH STOCK CO.

"Enigma," a four people, "mechanical man" sketch opened on Monday for a two weeks' engagement with the Pickert Stock Co.

Charlotte Walker, in her second week with the Proctor Players, at Albany is playing the lead in the David Belasco play, "Call the Doctor."

### NEW SHOWS FOR CHICAGO

CHICAGO, Ill., Feb. 13.—Many changes of present attractions will take place the end of this month, when five new attractions will come into the standard houses. The new plays, scheduled for Chicago engagements are "The Silver Fox," "Bluebeard's Eighth Wife," "The Varying Shore," "The Easiest Way," and "Two Little Girls in Blue."

Ruth Draper will make the first of three appearances at the Playhouse on Feb. 21st, where she will offer a new series of sketches. She will also appear at the Playhouse on Feb. 23rd and 27th.

Mitzi will come into the Illinois Theatre on Feb. 26th for an indefinite engagement.

Mary Ryan will act "Only 38," opening at the Olympic on Feb. 26th.

### ROSIIKA DOLLY TO MARRY

Rosika Dolly, of the Dolly Sisters, who returned to New York last week to open in Keith Vaudeville, will return to England after the present engagement and will marry the son of a wealthy railroad magnate, George Brookbank, it was learned this week. Rosika says she is going to stay in England "forever after," she loves George so much.

Yancsi Dolly—once upon a time plain Jenie—says she intends to stay single for a while; she likes the freedom she obtained by getting a divorce from Harry Fox while she was in England. Rosika, known to her family and friends as plain Rosie, also got a divorce while in England from her former husband, Jean Schwartz, the composer.

### WATSON PLANS O. K.'D

Billy (Beef Trust) Watson made a flying trip from St. Joe, Mo., to Paterson, N. J., Feb. 6, to O. K. the plans for his new quarter of a million dollar store and office building. The house wreckers will take down the old buildings during the latter part of April and the excavation will commence May 1. The new building is located on same street within block of the new Robert Treat Hotel, which will be erected at a cost of a million and a half dollars. The hotel will be within one block of Mr. Watson's Lyceum, the \$2.00 house, and within two blocks of his Orpheum Theatre, which plays Columbia Amusement Company shows.

### MAUDE ADAMS RETURNS TO STAGE

Maude Adams, after an absence of a number of years from the stage will return next season under the management of A. L. Erlanger, Charles Dillingham, and F. Ziegfeld, Jr. The name of the play in which the famous star will make her reappearance is not as yet known, but it is believed to be one by Barrie. A revival of some of her old successes is also expected, and the event is looked forward to with great interest.

### ACADEMY CUTS PRICES

BALTIMORE, Md., Feb. 13th.—The Academy Theatre, this city, has reduced its prices at both matinee and evening performances. The prices at matinees are from fifteen to twenty-five cents, while the evening prices range from twenty-five to seventy-five cents.

The Academy plays six acts of Shubert Vaudeville and a picture.

Clara Moores, has been engaged as the new leading lady for the Boston Stock Company, playing at the St. James Theatre, in that city.

### Attractions at City Theatres

**BELASCO** W. 44th St. Evng. \$1.50  
Mts. Thurs. & Sat. \$1.50

DAVID BELASCO Presents

**Leonore Ulric**  
**as KIKI**

A Character Study  
by Andre Picard

**PALACE** Broadway and 47th St.  
Mat. Daily at 3 P. M.  
25, 30 and 75c. Every  
night, 25, 50, 75, \$1.50

**PRE-EMINENT**  
INTERNATIONAL ENTERTAINMENT  
**ALL STAR PROGRAMME**

GET TOGETHER  
A CHIP FOR SOME  
KIDS OUT THERE  
Broadway Mat. \$1.00  
Broadway, mat. \$1.50

**OLYMPIC** 14th Street  
Near 3d Ave.  
THIS WEEK

**Broadway Scandals**

**BROOKLYN THEATRES**

**Empire Theatre**  
Ralph Avenue and Broadway

**CUDDLE UP**  
Next Week—BOWERY'S

**Casino Theatre**

**Abe Reynolds Revue**

Next Week—JACK SINGER SHOW

FIRST TIME IN NEW YORK

# JOE FORTE

A NEW STRAIGHT MAN IN BURLESQUE BUT NOT A NEW STRAIGHT MAN

COLUMBIA, NEW YORK, NOW

WITH JACK SINGER'S SHOW

DANCING AND  
SINGING  
INGENUE

## FLORENCE DE VERE

ABE  
REYNOLDS  
REVUEPopular  
Ingenuine  
WITH

## MYRTLE ANDREWS

JOE  
OPPENHEIMER'S  
MISS  
NEW  
YORK, JR.THE  
DRUNKEN  
BUM  
TRAMPING  
ALONG

## MAC (RED) CARTER

WITH MISS  
NEW YORK, JR.  
BIJOU, PHILA.A NEW  
SOUBRETTE

## BABE ALMOND

WITH IRONS  
AND CLAMAGE  
TOWN SCANDALSAt Liberty  
for  
Next Season

## Chas. (TRAMP) McNally

PRINCIPAL  
COMEDIAN  
WITH  
MISCHIEF  
MAKERS

GAMBLING AT MONTE CARLO

WHO?

LEW MARSHALL

## CALIFORNIA TRIO

JIM HALL  
Manager  
BEN JOSS  
HARRY BARTA MOUNTAIN  
OF MELODYFOLLY  
TOWNSINGING AND  
DANCING SPECIALTY  
JUVENILE AND  
INGENUE SOUBRETTEHUGHIE  
and  
PHOEBE

## PREST

WITH  
BILLY K. WELLS  
SUGAR  
PLUMSPRIMA  
DONNA

## HAZEL DOUGLASS

SIM  
WILLIAMS  
GIRLS  
FROM  
JOYLANDPRODUCER OF  
TABLOID,  
MUSICAL COMEDY  
OR BURLESQUE

## JACK MAHONEY

WITH  
GIRLS FROM  
JOYLANDA REAL  
CLASSY  
ACT  
PIANO AND  
HARMONY

## EVELYN DEAN and READE

PEGGY

WITH  
AL REEVES  
BEAUTY SHOWSINGING  
DANCING  
STRAIGHT

## HENRY J. COYLE

WITH  
SAM HOWE  
NEW SHOW  
COLUMBIA  
CIRCUITINGENUE  
PRIMA  
DONNA

## ANITA STONE

JIMMY  
COOPER'S  
BEAUTY REVUE

## FLO CARTER

DANCING INGENUE. DOING TOE DANCE SPECIALTY WITH WHIRL OF MIRTH

## GRAYCE ROBERTSON

PRIMA DONNA

THE GIRL WITH  
THE ACCORDION  
WITH LENA DALEY  
AND  
HER KANDY KIDS

## NELLE NELSON

SIM WILLIAMS GIRLS FROM JOYLAND

## ALEX SAUNDERS

DOING HEBREW WITH LENA DALEY AND HER KANDY KIDS

## CHARLIE TAYE

LITTLE BO-PEEP

## LILLIAN BESENT

A BLUE SINGER INGENUE

GARDEN FROLICS

## PAULINE RUSSELL

INGENUE

BABY BEARS

## NAN SHANNON

PRIMA DONNA

## LEE HICKMAN

TRAMP COMEDIAN

PUSS PUSS

February 15, 1922

## THE NEW YORK CLIPPER

25

**MORRISTOWN**  
(Last Half)—Maming & Le—Larry O'Connor—Fields & Fink—A Creole Cocktail.

**MANCHESTER**  
(First Half)—Harry La Vail & Sister—Patrice & Sullivan—Cripps & Co.—Bobby Randall—Seed & Austin. (Second Half)—The Cromwells—Francis Doherty—Cripps & Co.—Conroy & Yates—Weber Girls.

**McKEESPORT**  
Will Morris—Grace Leonard—Coakley & Dunlevy—Fern Bigelow & King.

**NEW BRITAIN**  
(First Half)—Anne Francis—Miller & Anthony—Chas. & J. Lewis—Will Stanton Co. (Second Half)—Darling & Timberg—Beban & Mack—Not Yet Marie.

**NO. ADAMS**  
(Second Half)—Gorbin & Deloach—Geo. & R. Parry—Helen Moretti—Billy Bouncer Circus.

**NORWICH**  
(First Half)—Geo. & R. Perry—Willie Smith—Corbyn & Deloach—Tommy Martell Co. (Second Half)—Anna Francis—Miller & Anthony—Mack & Lee—Overseas Revue.

**NEW LONDON**  
(First Half)—Beban & Mack—Jason & Harrigan—Schwartz & Clifford—Galletti & Kokin. (Second Half)—Lawton—Hazel Crosby Co.—Barry & Leighton—Green Harmonists.

**NEW CASTLE**  
(First Half)—Will Morris—Harrington & Cummings—Fern, Bigelow & King—Grace Leonard—Dr. Harmon. (Second Half)—Carmen Ercelle—Manuel Romain Trio—Marie Sparrow—Dr. Harmon.

**NEWPORT**  
(First Half)—Clemmons & Bellings—Ja Da Trio—Kelly & Pollock—Tango Shoes. (Second Half)—Hayatiaka Bros.—Will J. Ward—Redmon & Wells—Mme. Doree Operaleague.

**NEW BEDFORD**  
Johnson, Baker & Johnson—Elm City Four—Polly Moran—20th Century Revue.

**OLEAN**  
(First Half)—Crowden's Canine Chums—Coogan & Casey—Alf Grant—Donna Darling Boys. (Second Half)—Wright & Gayman—Smith, Riddell & Eliot—Eddie Foyer—Eugene & Finney.

**PITTSBURGH**  
Hunniford—Rose Allen Co.—Warren & Wade—Leigh Delacey Co.—Wardells & La Coste—Barton & Sparling—Walsh & Austin—Mack & Manus.

**PITTSBURGH-JOHNSTOWN**  
Doherty & Dixon—McCool & Rarick—Archie G. Falls—Samaroff & Sonja—Hans & Robert—Parama.

**PHILADELPHIA**  
Wm. Penn (First Half)—Paul & Pauline—Frank Mullane—Hall & Shapiro—B. A. Rolfe Revue. (Second Half)—Beagy & Claus—Leo Haley—Conlin & Glass—Spencer & Williams—Ryan, Weber & Ryan.

**Keystone**—Maxine & Bobby—Sully & Kennedy—Jas. Bradbury Sr. Jr.—Newhoff & Phelps—Reel Drums.

**Girard** (First Half)—Ming Toy—Jos. Kennedy Co.—Phil Adams Co. (Second Half)—Jean & White—Awell & Fuller.

**PITTSFIELD**  
(First Half)—Cook & Sylvia—Mack & Lee—Tom & D. Ward—Helen Moretti—Cook, Mortimer & Harvey. (Second Half)—Chas. & J. Lewis—Jones Family—Dancing Kennedy.

**PASSAIC**  
(First Half)—Mankin—Stevens & King—Lexey & O'Connor—Fields & Fink—Berlo Sisters. (Second Half)—Jeanette & N. Bros.—Chapman & Ring—Murphy & Isohmar—Nevis & Guhl—Kiddle Revue.

**PATERSON**  
(First Half)—Conroy & Howard—Follis & Le Roy—Dane & West—Arnauts—Dave Winnie. (Second Half)—Wilson Bros.—Lady Oga Towage—Stars of Yesterday—Kafka & Stanley.

**READING**  
Remig & Rooney—Coffman & Carroll—Nancy Boyer Co.—McCoy & Walton—Six American Bel-fords—Alice De Garmo.

**STAMFORD**  
(First Half)—Wood & Lawson—Darling Tim—Chas. Tobins—Hal Johnson. (Second Half)—Larimer & Hudson—Major Jack Allen—Jason & Harigan—Bob Ferns Co.

**SYRACUSE**  
(Second Half)—Ketch & Wilma—Dave Bernie—Kels & Lee—At the Party—Joe Armstrong—Sawing a Woman in Two. (Second Half)—Trennell Trio—Norton & Cole—Laura Ordway Co.—Willie Solar—Al Moore's Jazz Band.

**SHENANDOAH**  
(First Half)—The Faynes—Gilbert & Arnette—Paynton & Ward. (Second Half)—O'Hara & Nealy—Helen Primrose—Four Readings.

**SARATOGA**  
(Second Half)—Cook, Mortimer & Harvey—Creedon & Davis—Mlle. Ellis.

**SO. NORWALK**  
Mankin—H. & G. Ellsworth—Will Stanton Co.—Schwartz & Clifford—Royal Gascoynes.

**SHAMOKIN**  
(First Half)—Victoria Goodwin—Maxfield & Goldson—Leona Hall Review—Morgan & Binder—Witt & Winter. (Second Half)—Parshleys—Holly & Lee—Three Gillespie Girls—Smith & Neiman—Daly, Mack & Daly.

**SUNBURY**  
(First Half)—Parshleys—Holly & Lee—Gildea & Jafilo—Daly, Mack & Daly. (Second Half)—Sankus & Sylvers—Little Big Girl—Francis & Hume—Leona Hall Review.

**UTICA**  
(First Half)—Trennell Trio—Duval & Symonds—Wah Let Ka—Willa Solar—Sheldon, Thomas & Babb. (Second Half)—Dave Bernie Co.—Princess Wah Let Ka—Koroll Bros.

**WEST HOBOKEN**

(First Half)—Chandon Trio—Dixie Four—Overseas Revue—Cooper & Ricardo—Madam Gravetta Co. (Second Half)—Frazer & Bunce—Chas. Withers Co.—Jack Goldie—Weber & Ridnor.



February 15, 1922

## THE NEW YORK CLIPPER

27

## BURLESQUE ROUTES

## COLUMBIA CIRCUIT

Al Reeves Beauty Show—Empire, Toledo, 13-18; Lyric, Dayton, 20-25.  
 Abe Reynolds Revue—Casino, Brooklyn, 13-18; open, 20-25; Palace, Baltimore, 27-March 4.  
 Billy Watson Show—Park, Indianapolis, 13-18; Star and Garter, Chicago, 20-25.  
 Big Jamboree—Gayety, Toronto, Ont., 13-18; Gayety, Montreal, Can., 20-25.  
 Bits of Broadway—Gayety, Montreal, Can., 13-18; Gayety, Buffalo, 20-25.  
 Bon Ton Girls—Lyceum, Columbus, 13-18; Star, Cleveland, 20-25.  
 Big Wonder Show—Olympic, Cincinnati, 13-18; Columbia, Chicago, 20-25.  
 Bowery Burlesquers—Hurtig and Seamon's, New York, 13-18; Empire, Brooklyn, 20-25.  
 Cuddle Up—Empire, Brooklyn, 13-18; Empire, Newark, 20-25.  
 Dave Marion Show—Casino, Philadelphia, 13-18; Hurtig and Seamon's, New York, 20-25.  
 Frank Finney Revue—Star and Garter, Chicago, 13-18; Gayety, Detroit, 20-25.  
 Flashlights of 1922—Bastable, Syracuse, 13-15; Colonial, Utica, 17-19; Empire, Albany, 20-25.  
 Follies of the Day—Empire, Albany, 13-18; Casino, Boston, 20-25.  
 Folly Town—Empire, Providence, 13-18; Gayety, Boston, 20-25.  
 Greenwich Village Revue—Gayety, Omaha, 13-18; Gayety, Kansas City, 20-25.  
 Garden of Frolics—Hyperion, New Haven, Ct., 20-25; Lyric, Bridgeport, 13-18.  
 Golden Crooks—Gayety, St. Louis, 13-18; Park, Indianapolis, 20-25.  
 Girls de Looks—Hyperion, New Haven, 13-18; Miner's Bronx, New York, 20-25.  
 Harvest Time—Gayety, Detroit, 13-18; Gayety, Toronto, Ont., 20-25.  
 Hello 1922—Gayety, Washington, 13-18; Gayety, Pittsburgh, 20-25.  
 Jing-Jingle—Columbia, Chicago, 13-18; open, 20-25; Gayety, Omaha, 27-March 1.  
 Jack Singer's Big Show—Columbia, New York, 13-18; Casino, Brooklyn, 20-25.  
 Knick Knacks—Miner's Bronx, New York, 13-18; Orpheum, Paterson, 20-25.

# VICTOR VICTOROFF

*Ballet Master and Choreographer*

Newly Opened Dancing Studio at  
28 West 72nd Street, New York

Every step I teach is executed by me in front of student, no talking. Teaching; real work. Ballet, Eccentric, Classic, Character Acts staged. Specialty arranged. Call 10 till 5 o'clock at Studio.

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Keep Smiling—Palace, Baltimore, 13-18; Gayety, Washington, 20-25.  
 Lew Kelly Show—Gayety, Rochester, 13-18; Bastable, Syracuse, 20-22; Colonial, Utica, 23-25.  
 Mollie Williams Show—Orpheum, Paterson, 13-18; Majestic, Jersey City, 13-18; Empire, Providence, 20-25.  
 Peek-a-Boo—Lyric, Dayton, 13-18; Olympic, Cincinnati, 20-25.  
 Rose Sydell's London Belles—Gayety, Kansas City, 13-18; Gayety, St. Louis, 20-25.  
 Step Lively Girls—Gayety, Buffalo, 13-18; Gayety, Rochester, 20-25.  
 Sam Howe's New Show—Gayety, Boston, 13-18; Columbia, New York, 20-25.  
 Sporting Widows—Casino, Boston, 13-18; open, 20-25; Hyperion, New Haven, Ct.  
 Sugar Plums—Gayety, Pittsburgh, 13-18; Lyceum, Columbus, 20-25.  
 Twinkle Toes—open, 13-18; Gayety, Omaha, 20-25.  
 Town Scandals—open, 13-18; Palace, Baltimore, 20-25.  
 Tit-for-Tat—Star, Cleveland, 13-18; Empire, Toledo, 20-25.  
 World of Frolics—Empire, Newark, 13-18; Casino, Philadelphia, 20-25.

## AMERICAN CIRCUIT

Bathing Beauties—Howard, Boston, 13-18.  
 Beauty Revue—Gayety, Louisville, 13-18.  
 Broadway Scandals—Olympic, New York, 13-18.  
 Chick Chick—Gayety, Milwaukee, 13-18.  
 Follies of New York—Empire, Hoboken, 13-18.  
 French Frolics—Plaza, Springfield, Mass., 16-18.  
 Girls from Joyland—Majestic, Scranton, 13-18.  
 Hurley Burley—Gayety, Minneapolis, 13-18.  
 Jazz Babes—Sandusky, O., 16; Elmira, 17; Lorraine, 18.  
 Little Bo Peep—Howard, Washington, 13-18.  
 Lena Daly and Her Kandy Kids—Century, Kansas City, 13-18.  
 Parisian Flirts—Penn Circuit, 13-18.  
 Passing Review—Open, 13-18.  
 Pell Mell—Allentown, Pa., 13; Easton, 14; Reading, 15; Long Branch, 16; Trenton, 18.  
 Record Breakers—Academy, Fall River, Mass., 16-18.  
 Some Show—Lyric, Newark, N. J., 13-18.  
 Social Follies—Open, 13-18.

## PATHE SUES FOR INJUNCTION

Pathé Film Exchange, on the grounds that censorship as applied to news reels is unconstitutional, entered suit last week in the Supreme Court against the State Motion Picture Commission, on the contention that operators have the same constitutional rights as newspapers in making public photographs of actual happenings. They deny the State Commission any right to censor such films or to control their exhibitions sale or lease.

The exchange asks for an injunction to restrain the State censors—George H. Cobb, Mrs. Helen M. Hosmer and Joseph Levenson—from exercising jurisdiction over news pictures.

The suit was brought through the cooperation of Counsel for Pathé, and the Attorney General of the State to determine by court definition the extent of the commission's powers as far as the reproduction upon screens of actual happenings is concerned.

The commission maintains the Censorship Law applies as fully to motion picture films of current events as it does to any others. The commissioners asked the court to deny the injunction sought.

While the papers filed last week do not mention specific acts of censorship, the suit undoubtedly had its genesis in the elimination of a bathing scene in Texas, ordered as one of the first acts of the commission.

## CHOCOLATE SOLDIER CLOSES SAT.

"The Chocolate Soldier," which was to have closed last Saturday night at the Century Theatre, was held over for another week and will close Saturday, Feb. 18.

## GEORGE M. COHAN'S

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## "GIRLS FROM JOYLAND," AT THE OLYMPIC IS CLEVER SHOW

In the last five years, we have been keeping a close watch on the shows that Sim Williams has been producing on the American Circuit, and we are still looking to see one he has given that has not been a top-notcher for the circuit. This year his "Girls from Joyland" lives up to the reputation of his shows in the past. In fact, Williams' show is a better one than many we have seen on the Columbia Circuit this season, from a comedy, musical and novelty view.

Williams has a good cast of principals, several are new to burlesque, he also has a dandy looking lot of girls in his chorus and they are shapely; he has them prettily costumed. The numbers were carefully staged, the program states that they were staged by Williams.

There are two new comedians; they have no trouble in keeping the audience in a good humor. Irving Selig, a tramp of Billy Arlington type, the manner in which he works and the way he makes up, Selig, too, has that pleasing smile that made Arlington famous. He possesses an unusually strong voice and he delivers his comedy well. This young man we have seen before, but never to the advantage he is now; he had been playing small parts in the past. With another season experience and at the rate he is going, he will be a corker. Watch this fellow.

Jack Mahoney, an eccentric Irish comedian, is a very natural and easy worker. Mahoney uses very little make-up, he works in a quiet way but puts his material over effectively. Mahoney is an amusing fellow, and very much at home in all he does. He tumbles, can sing, and is a good man for a burlesque show.

Another newcomer, and one of the best juvenile straight men to come along this season on this circuit, is Sidney Page, a neat, clean-cut chap. Page is a dancing and singing juvenile, far above the average, and one of the best dancers that has been seen at the Olympic this season. Another good thing in this young man's favor, is the fact that he can talk. He reads lines and "feeds" the comedians better than many straight men in burlesque. He also plays the saxophone exceptionally well.

Bob Williams is the straight man. Williams is a fine dresser, he reads his lines nicely, and he has a good singing voice. Williams is in most of the scenes with the comedians and has several numbers he puts over.

A stately and very attractive woman is Hazel Douglas, the prima donna. Miss Douglas has a good voice, and she rendered her numbers successfully. She is a titan-haired woman of pretty form and face, who wears gowns in excellent style.

Rose Lee, in the leads, is used to an advantage in the scenes; she is a good foil for the comedians. She can also put a number over, in good style. For a large woman she is quite nifty, doing cartwheels and other acrobatic stunts. Her gowns are very pretty.

Nelle Nelson, a young, vivacious, neat and good looking soubrette, put her numbers over with plenty of pep and snap. She works hard and won a number of encores with her numbers. She, too, is a new one and with a little work will develop into a winner. She wears dresses that are pleasing to look at.

The show has good material and is made up mostly of bits and numbers with novelty scenes.

There are several specialties. Page put over a dandy singing and dancing specialty in one that went very big.

The Transformation scene, a blacksmith shop, in which there is a burlesque anvil chorus with the entire company, is seen—it makes a great scene. The effect is good and it has been well staged.

Williams has a corking good show—it is an entertainment. The show is fast. The cast is well balanced and above the average. Credit is due this showman for putting over another winner.

SID.

## NEW REVUE AT HEALY'S

The producing firm of Roehm & Richards, located in the Strand Theatre Building, opened a new revue last week at Healy's Golden Glades Roof, on Broadway and 66th street, entitled "The New Spring Review of Revues." It employs twelve principals and eight chorus girls.

The music is by Jimmy Shea, the lyrics by Terney Madie, and the staging of the numbers by Ray Midgely.

## BILL TO DESTROY FIGHT FILMS

WASHINGTON, Feb. 13.—Confiscation and destruction of films or pictorial representations of prize fights deposited in the mail or carried in Interstate Commerce is provided in an amendment introduced in the House last week by Representative Hoch, of Kansas.

## FURNISHED ROOMS

"CONGRESS," 346 W. 23rd St., New York City, opposite "Grand," two blocks west Proctor's, close 9th Ave. L. and 8th Ave. surface. Ten minutes from Times Square. Near Penn Depot. Easily reached from all theatres. Running hot water; steam heated; electric light. Baths. Rates \$1.00 to \$2.00 daily; \$6.00 to \$12.00 weekly. Theatrical trade solicited. Call or phone—Watkins 4902.

## JOHNSON FILM SEIZED

The negative of the Jack Johnson film feature "For His Mother's Sake," was attached last week at Cliffside, N. J., and taken from the studio and placed in storage in the Hackensack county jail on a writ secured by Arthur M. Agnew, an attorney, acting for the proprietors of the studio who claim the producers of the film owe them a large sum of money.

The picture was produced by the Blackburn-Velde Pictures, Inc., and directed by Dedic S. Velde, who, until a short time ago appeared in vaudeville with his mother and sister.

## NEW FILM HOUSE SOLD

The newly completed theatre on Washington avenue and 172nd street has been sold by Isidor Benenson, who erected the structure, to the S. K. S. Motion Pictures Company. The building was sold, subject to \$160,000 in mortgages.



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## ORCHESTRA NEWS

## REMICK CUTTING OUT SPECIALS

Jerome H. Remick & Co. have begun the systematic reduction in the number of special arrangements being made for orchestra leaders, who make a specialty of their own brand of dance music, with breaks and other incidentals of "jazz". Other music publishing firms are expected to follow the Remick firm and to a great extent do away with what has been regarded as a necessary evil.

From now on the Remick band and orchestra department will supply simple dance arrangements only. In the case of well known orchestras who wish to record a certain number for phonograph companies exceptions will be made.

Special arrangements, which have grown to enormous numbers at most of the larger publishing houses, have and still are one of the greatest expense items in the different firms professional departments. While the staff arrangers do some of the work, at times it is customary in the case for big orchestras to pay their arranger's bill when the work was done outside with the publisher's consent. These arrangements cost from twenty-five dollars up, and the amounts have totaled to staggering proportions. The reduction of this cost is said to be the fundamental reason for cutting down on the special arrangements.

## CARR FOR VAUDEVILLE

Jimmie Carr and his band are rehearsing a new act for vaudeville, which will be a new idea in orchestra work on the stage. Mr. Carr has a versatile routine, doing singing, dancing, comedy as well as playing different musical instruments and other bits. The act expects to open shortly on the Keith time, and the band will continue their work for the mechanical companies for the present.

## R. D. TUNES BY RADIO

The R. D. Dance Orchestra, of Chatham, New Jersey, will play a program of dance music from the Westinghouse Radio Station at Newark, N. J., on Feb. 25th. The music will be heard all over the country, east of the Mississippi. Members of the orchestra are Jarvis Badgley, Ed. Hammond, Sam Kaplan, Kenneth Pierce, and Gilly Maul. Arthur Dolan, will sing with the organization.

## ZORN IN VAUDEVILLE ACT

Leo Zorn, and his orchestra, who have been featured for the past eight months at John's Restaurant and Cabaret, will close at that place shortly, in order to rejoin Peggy Marsh and company, a Shubert Vaudeville dancing act. One of the dances for which the orchestra is rehearsing its revival of the Argentino tango and Mr. Zorn is using "Della-Rhea" as the musical theme.

## SACHS IN ATLANTIC CITY

Leo Sachs, the cellist, is leader of the Marlborough-Blenheim Quartet, now playing at the Marlborough-Blenheim hotel at Atlantic City, N. J.

In the orchestra are Eugene Birman, Victor Gianni, and Edward Garrett.

## KRAUS TO PLAY AT AUTO SHOW

Arthur Kraus's Orchestra of New York, and George Wilson's Band of Syracuse have been engaged to play at the Syracuse Automobile Show, the week of Feb. 20th.

## MAMIE SMITH RETURNS

Mamie Smith and her Jazz Band have returned from their successful tour which they began last September. Miss Smith and her orchestra will remain in New York until the twentieth of the month when they will go on the road again. In the meantime the Okeh record artist will make some new records while in town the numbers scheduled for recording being: "Carolina Blues," "There's Only One Man That Satisfies Me," "Mean Daddy Blues," and "I'm a Heart Broken Mamma Cause My Papa Turned Me Down."

## MILLER AT THE CRESCENT

Ray Miller and his Black and White Melody Boys, after two successful weeks at the Winter Garden with Cliff Edwards, are playing the Shubert Crescent in Brooklyn this week. After their Brooklyn engagement, they will return to the Winter Garden for an indefinite run. The orchestra will continue to play nightly at the Club Maurice.

## BASILE AT BIKE RACE

CHICAGO, Ill., Feb. 13.—Joe Basile, band leader of New York, arrived in Chicago on Saturday morning with his band to play an engagement at the Coliseum for the six day bicycle riders. Following the local races Basile and his band will return to New York where they will play for the bicycle riders in the east.

## KRUEGER WITH BRUNSWICK

Benny Krueger and his Brunswick Orchestra that opened recently at the Club Durant, has signed a three-year contract with the Brunswick firm to record exclusively for them during that time.

## MOORE DIRECTING "DIXIE BOYS"

Ray Moore is now directing the Dixie Melody Boys Orchestra, which is playing through the state of Ohio. Champ Emerson, the drummer of the organization, is managing the business affairs.

## AEOLIAN AT REPUBLICAN CLUB

The Aeolian Syncopators are playing at the Twentieth Assembly Republican Club, located at No. 62 Woodbine Street, Brooklyn, N. Y. The orchestra is headed by Frank Ehnes.

## WAGNER BACK AT CRITERION

Victor Wagner, conductor of the orchestra, at the Criterion theatre, is back after a two months' absence on account of an attack of pneumonia.

## BRYMN'S BAND ENGAGED

Lieut. Tim Brynn and his band will open Thursday night at the Plantation Room formerly the Follies Bergere. The Original Jazz Hounds were scheduled to open there originally.

## HOLDSWORTH AT HEALY'S

Charles Holdsworth, and his Singing Orchestra have been engaged to play at Healy's Grill, which has been taken over and remodeled by Maurice and Fitzgerald. The orchestra has played at Healy's for a year previous to the re-opening.

## HUGH AITKEN AT HEALY'S

Jess Holcomb's California Serenaders, led by Hugh Aitken, are playing at Healy's Golden Gladys Roof, on Broadway.

## NEW ACTS

## CARLO DE ANGELO AND CO.

## TED AND FRANKIE BURNS

Theatre—*Harlem Opera House*.

Style—Sketch.

Time—Eighteen minutes.

Setting—in "three."

A fairly good cast in a poorly written sketch that lacks technique, and is rather unreasonable, and inconsistent. Mr. De Angelo is an excellent Italian character actor who would make a hit in a vehicle properly written and along comedy lines.

In the cast are De Angelo, as a wealthy young boothblack, his sister Mary, who has been away to school, a young man to whom she was secretly married, and a detective.

The locale is the home of the shoeshining parlor magnate, where he lives with his sister. She is in love with a young man to whom the brother strongly objects because he thinks him worthless. The two lovers have been secretly married, and are about to steal away when the brother, in the person of De Angelo, arrives. The sister's husband hides in one of the rooms and finally makes his getaway when the brother's back is turned. Later he returns to the house, and the brother again voices his dislike of him, and suddenly discovers a pearl necklace which his sister is wearing and is a gift from her husband. The brother's suspicions are immediately aroused again, but he is pacified when told that the necklace is a cheap one. When there is no spaghetti for dinner the brother sends the girl out for some, and she returns in haste telling about the woman who owned the jewelry store on the corner identifying her necklace as one that had been stolen from her. The brother decides to protect his brother-in-law when he learns he is so related to him. The detective who knows the brother well, comes in while the husband is in a room and does not believe anything is wrong, and is about to take the necklace to the jewelry store woman when he discovers that it is genuine, and not the dollar and a half mother of pearl rope that was stolen. The young man comes out of the room and also knows the detective. He tells the officer that his father gave it to him as a wedding present for his bride and the hot-headed brother discovers that his brother-in-law is not such a bad person after all. The act closes as the brother sends a cable to his own sweetheart in Italy, telling her to come to this country; the message is sent via the telephone.

In the conversation that is plentiful in the act, De Angelo pulls some funny stuff, sometimes in the form of his heated outbursts of Italian, and other times it was his twisted English. His appearance and manner of working is good, but the act as it runs along for the most part, without rhyme or reason, prevents the offering from being a good vaudeville act suitable for the better houses.

Re-writing the sketch, and arranging the plot so that it will be plausible, will do much toward keeping the skit from flopping every minute from almost burlesque comedy to drama and back again, for Mr. De Angelo seems capable of doing fine in a comedy skit of the "wop" order.

M. H. S.

Theatre—*125th Street*.

Style—Songs and talk.

Time—Fifteen minutes.

Setting—Special.

A special drop in one, showing the roofs of houses is brought to view in this act which the team have christened "Astrology," and which title is no doubt given the act because the woman hits the man on the head with a piece of wood, and he sees stars. They open with some talk that lets us in on the fact that they are supposed to be a couple of burglars.

A great part of the act is made up of gags that have been heard many times before, particularly the "brother going to heaven" gag, which has been done by every turkey burlesque show all over the world. The man's singing of a comedy song gives the woman a chance to make a change and she comes back and more talk is indulged in, which gives way to a double number. The man shows a fair voice at the finish of the act when he sings "Learn to Smile," which they finish in harmony.

This is a typical small time act the way it is set at present. S. H. M.

## GREEN AND MYRA

Theatre—*City*.

Style—Musical.

Time—Thirteen minutes.

Setting—in "one."

In this offering, which is average, the man plays the violin, while the woman puts over, in fair style, some excellent comedy songs. The man, a fair performer, executed several etudes doubtless rendered to display his technique and ability. He was rewarded with the average hand for average work. It was then announced that Myra would sing one of her own compositions. The song, however, was a well known comedy number, so the audience, because of the attempted deception, did not receive her very cordially.

Later on in the offering, the man proved to be more than the ordinary musician, and executed a number that really brought out his finer qualities. But the first part of the act dragged, and as a result, the offering was not well appreciated.

If all of the numbers had the kick and punch that the final feature had, the act could play the two a day with ease.

The two dress well, and have the personality to get across, provided they get the proper material, and leave the "hokum" on the side. D. S. B.

## FOLLIS &amp; LEROY

Theatre—*58th Street*.

Style—Singing and Dancing.

Time—Fourteen minutes.

Setting—"One."

This is a man and woman team doing a singing and dancing act more or less specializing in the dancing end. Both have fair personalities and stage presences. They handle their material with a knack that speaks of experience. Alternating from song to song, they sail through for ten minutes finally finishing with a jazz and nut dance.

As a vaudeville offering it is a fair "two spot." E. H.

# TWO NATURAL HICKS

# McLAUGHLIN & EVANS

## "ON A LITTLE SIDE STREET"

### NOW AT ROYAL

### NEXT WEEK AT PALACE

## CHICAGO SHOW REVIEWS

## ACADEMY

(Last Half)

Irma & Connor, man and woman, opened the performance on Thursday night. A fair attendance was registered. The couple offered some snappy stunts on the wire, and were liberally applauded by the early "birds."

Homer Coghill is a neatly dressed young fellow that plays on one stringed instruments. He accomplishes some good work with a one string violin, to which is attached a megaphone. The tones, thus secured, were very pretty and the bit was roundly applauded. He closed with syncopated melodies which he played on an ordinary hand saw.

Eldridge and Carus offered singing and talking, that went over nicely. One works as an Italian and is ably assisted by his partner in getting over their punch lines. Both are splendid singers and possesses cultivated voices. The act scored decidedly.

Horden's Revue, introduced a number of singers and dancers that proved entertaining and reliable. The man offered some snappy Russian dancing that won out to big returns. He accomplished a number of difficult steps with amazing ease and rapidity. The girls are capable performers and worked willingly to put the offering over. The act accepted four curtain calls.

Eric & Pearl, blackface comedians, secured much laughter through their clever routine of talk. The boys proved a laughing spot in the bill, with the result that the act went over for a hit.

A Night in a Harem, introducing eight people, four of which are principals, consisted of comedy, singing and dancing. The act went through its paces in a speedy manner, entertaining throughout and closing to appreciative applause.

H. F. R.

## KEDZIE

(Last Half)

The Four Flying Valentinos, opened the Kedzie performance on the first show Friday night, with a splendid display of casting. Many difficult feats were executed. They proved a snappy outfit, putting their stunts over for good applause. The act is neatly dressed.

Mahoney and Cecil offered songs and chatter to the delight of the Kedzie patrons. Their talk is wholesome and contains laughs and is well handled by them. The girl possesses a very pleasing voice and was bravely applauded following her song. The man is a splendid dancer and he too registered for applause.

Larocco Brothers, singing popular songs, scored the hit of the program. The boys have a splendid routine of numbers and sing well together, harmonizing nicely.

Tom Davis and Company, two men and a young lady, offered a comedy sketch which had the audience laughing continually. Each member handles their individual parts nicely with the result that the offering is bound to provide a pleasing vehicle and one that will be liked by the outlying neighborhood audiences.

Buddie Walton is a very attractive singing comedienne who knows how to sing a character number. Miss Walton sang four numbers, making a change of costume for each. She has a splendid repertoire and possesses the ability to sing them as they should be. Down in "next to nothing" she had very little trouble getting her audience and holding them.

The Little Cottage, introducing two men and eight girls, closed with singing, dancing and talking. The act entertained splendidly in this position and succeeded in holding the audience until it had concluded.

H. F. R.

## "GOODNESS SAKE" OPENS FEB. 20

"For Goodness Sake," a new musical comedy, produced by Messrs. Shubert, will open at the Lyric Theatre, on Monday, Feb. 20. The cast includes: John E. Hazzard, Marjorie Gateson, Charles Judels, Vinton Freedley, Helen Ford, and Fred and Adele Astaire.

The book of the piece was written by Fred Jackson, with lyrics by Arthur Jackson, and music by William Daly and Paul Lannin.

## KANE BOOKING CABARETS

CHICAGO, Ill., Feb. 13.—Lew Kane has resigned his position of club manager of the Shubert Circuit, and will hereafter devote his time to booking local cabarets. Kane will be located in the Shubert office, having rented space. He is at present booking manager of the Green Mill Gardens.

Walter Bradbury, formerly of Bradbury and Hamilton, and George Scully, who was with one of the "Mary" companies, are rehearsing a new act, called "Anything—What Do You Care?" which they will open in on the Keith time next Monday under the direction of James E. Plunkett.

## LINCOLN

(Last Half)

Jim and Bee McIntyre started the ball rolling at the Lincoln for the second show Thursday evening. They offered a comedy rub-a-dub act in which they sing, dance, do a bit of acrobatics and jumping. The offering was entertaining throughout and did well in the opening position.

Frank Gardiner and Company introduced singing, talking and dancing. A young lady in the act proved a lively individual and should be deserving of some kind of mention in the program and billing. She portrayed the character of an Italian scrubwoman, using a perfect dialect and sending this bit of work over for distinctive applause. The man dances neatly. They scored an early hit.

Indoor Sports, a comedy sketch proved a good laugh producer and had the Lincoln audience laughing continually.

Bert Stoddard sent his talk and instrumental specialties over to good results. His old man character is done artistically and his playing of mandolin, cello and violin were enjoyable spots. Stoddard was forced to accept five bows.

Hughes and De Bow, a double blackface team, were the hit of the evening's entertainment with their bright and snappy talk and their chicken bit. The boys, regardless of the fact that much comedy was on ahead of them, truly won the honors in the bill.

Marlette's Marionettes closed the show with a clever demonstration of handling the miniature figures. The act worked smoothly, nothing occurring to hamper the working of the novelty. In the late spot it proved a good attraction and one that was truly interesting.

H. F. R.

## VAUDEVILLE BILLS

(Continued from page 25)

## PEORIA

Orpheum (First Half)—Nada Norraine—Eddie & Ramsden—Bob La Salle—Rubeville. (Second Half)—Gordon & Gordon—Flirtation.

## QUINCY

Orpheum (First Half)—Chas. & Anna Glocker—Cook & Rosevere—Larry Harkins & Co. (Second Half)—Mang & Snyder.

## ROCKFORD

Palace (First Half)—Stanley, Tripp & Martin—Ford & Goodridge—Anderson & Graves—Buddy Walton—Marshall, Montgomery & Co.—Maurice Diamond. (Second Half)—Billie Gerber Reine—Jack Inglis—Roberts, Clark & Co.—"Dreams."

## SPRINGFIELD

Majestic (First Half)—Cook & Valdare—Marlow & Thurston—Fields & Harrington—A Modern Cocktail—Ross, Wyse & Co. (Second Half)—Frank & Eddie Monroe—Infield & Noblet—Taylor, Macy & Hawkes—Tess Sherman & Co.—Mary Haynes—Amaranth Sisters.

## SIOUX FALLS, S. D.

Orpheum (First Half)—Mary Dore—Emerson & Baldwin. (Second Half)—Wright & Earle—Princeton Five—Colvin Wood.

## ST. JOE, MO.

Electric (First Half)—Alfred Powell & Co.—Raines & Avey. (Second Half)—Hite, Reflow & Co.—Wills & Robbins.

## SIOUX CITY

Orpheum (First Half)—Rose, Ellis & Rose—Green & Parker—Jack Kennedy & Co.—Jimmy Lucas & Francene—Peggy Parker & Co. (Second Half)—Frank Milt Britton—Harry Conley & Co.—Emerson & Baldwin—Max Bloom.

## ST. LOUIS

Grand—Weadick & Ladue—The Elliott Johnson Revue—Lew Wells—Chas. Burkhardt & Co.—Ed Allen & Taxie—Stuart Girls & Band—Jimmy Savo & Co.

## SOUTH BEND

Orpheum (First Half)—Sawyer & Eddie—Hugh Johnston—Corinne & Co.—Carl Emmy & His Mad Wags. (Second Half)—Petty Reat & Bro.—Monroe & Gratton—Ed & Birdie Conrad—Trixie Fingan—Big Jim.

## TULSA, OKLA.

Orpheum (First Half)—Frank Wilson—Mack & Maybelle—The Volunteers—Wm. Brack & His Co. (Second Half)—Bennington & Scott—Jean Barrios—Bronson & Baldwin—Edith Clifford—Alex Melford Trio.

## TOPEKA, KANS.

Novelty (First Half)—McCarthy & Gale—Mellon & Renn—Hite, Reflow & Co. (Second Half)—Foster & Peggy—Earl & Bartlett—Dance Flashes—Holliday & Willette—Dalto & Fries.

## TERRE HAUTE

Hippodrome (First Half)—Infield & Noblet—Bert Howard—"Flirtation"—Mae & Rose Wilton—Hanako Japs. (Second Half)—Doll Frolics—Johnny Coulon—Ernest Hiatt—Mae & Rose Wilton—Bowers, Walters & Crocker.

## SHUBERT VAUDEVILLE

Week of Feb. 13, 1922

## CHICAGO

Apollo—Alexander Carr—The Flemings—Marguerite Farrell—Walter Brower—J. J. Jones—Ford & Truly—Sensational Togo—Bobby O'Neill & Co.—Matthews & Ayres.

## CLEVELAND

Kings of Syncopation—Clark & Arcaro—Leach Wallin Trio—Harris & Santley—Walter Weems—Nip & Fletcher—Novelle Bros.—Moran & Wiser—Lucille Chalfant.

## PITTSBURGH

Duquesne—Leona La Mar—Beck & Stone—

Samoya—Merlin—Ziegler Sisters—Rigoletto Bros.—Three White Kuhns.

## WASHINGTON

Belasco—Chuckles—Alf. Naess—Earl Rickard—Chas. McGroarty & Co.—White Way Trio—Mullen & Corelli.

## BALTIMORE

Academy—Baby Thelma—Carl McCullough—Regal & Moore—Lunatic Bakers—The McCormacks—Horlick & La Triska.

## PHILADELPHIA

Chestnut St. Opera House—Equilli Bros.—Frank Jerome—Ernest Evans & Girls—General Ed La Vine—Sallie, Irene & Mary—Eddie Dowling—Everest's Monks—Georgia Price—Ernestine Myers & Co.

## NEWARK

Rialto—Spangles—Bedini & Cuckoo—Desert Demons—Martha Throop—Harry Kelso—Jack Strouse—Libby & Sparrow.

## NEW YORK

Winter Garden—Apollo Trio—Permane & Shelly—Horlick & Saranya Sisters—Emily Darrell—Chas. Purcell & Co.—Kajiyama—Forde & Rice—Maria Nordstrom—Jas. Watts & Co.

## BROOKLYN

Crescent—Midnight Rounders—Green & Blyler—Helen Ely—Jack Keller Co.—Sam Hearn—Harry Hines—Ray Miller & Co.—Cleveland Bronner Ballet.

## BOSTON

Majestic—Hussey's Promenaders—Ethel Davis—O'Hanlon & Zambooni—Burns & Foran—J. & K. DeMacio—Mr. & Mrs. Mel-Burn—Ruth Bros.

## BUFFALO

Teek—Whirl of New York.

## TORONTO, CANADA

Alice Lloyd—Hannaford Family—Bernard & Townes—Mossman & Vance—Arthur Terry—Burt, Earle & Girls—Joe Fanton & Co.—A. Robins—Lipinski's Dogs.

## ATLANTIC CITY

Apollo—Donald Sisters—Buddy Doyle—Jovedda—De Rajah—Belle Story—Georgia O'Ramey & Co.—Billy McDermott—the Scrantonians.

## NEW HAVEN

Shubert—Emily Ann Wellman—in Argentina—Cicciolini—Ria & Lindstrom—Lucy Gillette—Go Get Em Rogers—Vinnie Daly—Fred Allen—Olympia Desvall & Co.

## HARTFORD

Grand—Mason & Keeler—Charles T. Aldrich—Bob Nelson—Anna Codee—Aleen Bronson—Musical Avolos—Maria Lo—Torino.

## SPRINGFIELD

Court Square—Lev Fields Co.—McConnell & Simpson—Frances Renault—Klein Bros.—Jack McKey—Three Chums—The Pickfords—Rome & Cullen.

## SISTO'S SON OPERATED ON

William Sisto, Jr., nine years old, a son of William Sisto, the Italian comedian, was operated upon for appendicitis on Tuesday of this week. He is successfully recovering.

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Dir.—Lew Lowenstein

## Booked Solid—Billy Grady

## JACK SYMONDS

After 30 successful weeks on the LOEW CIRCUIT playing every Loew House in this country and finally finishing up by playing the N. Y. Houses. Thanks to everyone connected with the Loew Houses, for their wonderful treatment to me. Also to Jim Madison, who wrote my material.

## BESSIE MCCOY ILL

Bessie McCoy Davis, was out of the bill at the Winter Garden, on Wednesday night, and was replaced by Jimmy Hussey. She returned to the bill on Thursday, but was compelled to retire for the remainder of the week after the Friday matinee, due to illness. She was replaced on Friday night, by Jack Strouse, on Saturday by Jimmy Hussey, and on Sunday by Irene Franklin, who is appearing with the "Greenwich Village Follies," in Philadelphia and came in to play the show on Sunday.

## SOUSA IN HAVANA

HAVANA, Feb. 13.—Lieut.-Commander John Phillip Sousa received a big ovation here last Tuesday at the first appearance of his band at the National Theatre. The concert was heard by 4,000.

Sousa made a great hit here by his price policy which was set at a \$2.50 top. Motion picture houses have been charging \$1.20 per seat to look at "features," which are old and worn out according to the U. S. point of view, and certainly not new to visitors from the North.

## "ROSE OF STAMBOUL" OPENING

"The Rose of Stamboul," a new musical comedy, being produced by Messrs. Shubert, and which is now in rehearsal, will be presented at the Century Theatre. This is the fourth production the Shuberts have presented at the Century since they took control of the house. "The Rose of Stamboul" will open the latter part of this month.

## SUNBRITE GIRL SIGNS

CHICAGO, Feb. 13.—Buddie McKuen, known as the "Sunbrite Girl," opened at the Green Mill Gardens on Saturday. She has been signed for an indefinite engagement.

## CALLAHAN IS MARLOWE MANAGER

BUFFALO, N. Y., Feb. 13.—Bill Callahan, who formerly was assistant manager of the Palace Theatre, this city, is now manager of the Marlowe Theatre here.

## DEATHS

**PAUL MOUNET**, celebrated actor, and leading member of the Comédie Française, died last Sunday in Paris of heart disease at the age of seventy-five years.

Moumet came to Paris from Dordogne and started life at the French capital as a medical student. In the same year he dropped the study of medicine and joined the Odeon Company, his family having chosen for him a career on the stage. A few years later he entered the Comédie Française and became France's leading actor in classical roles.

He made his first appearance at the Comédie Française in 1889 as Don Salluste in "Ruy Blas" and thereafter had many successes. He was a Chevalier of the Legion of Honor and an Officer of Public Instruction.

**MRS. ADELAIDE OBER**, actress, died last week at the age of eighty-one years at Dobbs Ferry Hospital, after an attack of pneumonia. She had lived for many years at Hastings-on-the-Hudson and was one of the best known actresses twenty-five years ago. The funeral was held from Baker's Funeral Chapel, 532 Broadway, Hastings.

Mrs. Ober was the widow of George Ober, who played Rip Van Winkle for fifty years. She herself played at Niblo's Garden and other famous old houses in New York.

**ROBERT FORSYTH**, actor, seventy-six years old, died in Bellevue Hospital last Thursday night. He lived at No. 253 West 44th street.

Mr. Forsyth's first appearance in this country was at Wood's Opera House in Cincinnati with Oliver Doud Byron in "Across the Continent." He appeared later with Edwin Booth, E. L. Davenport, Lawrence Barrett, Edwin Adams, Charles Hopper, Charlotte Cushman, Adelaide Neilson and other celebrities.

In 1882, Mr. Forsyth went to England and played all the leading theatres with the great stars of the day. After thirty-one years he returned to this country in 1913 with William A. Brady's production of "The Drone."

Mr. Forsyth has since appeared in "Come Out of the Kitchen," "Hobson's Choice," "Peg O' My Heart," and finally with Madge Kennedy in "Cornered."

A wife and two sons survive him. He first came to this country from Ireland in 1874 as a representative of the old firm of Mills and Gibbs, linen merchants.

**WILLIAM WEST**, comedian, died a week ago Sunday in London. West appeared in the "Dollar Princess," under the Frohman banner several years ago. Mr. West also played for A. L. Erlanger, Roger Bros., and Ward and Vokes.

The comedian had gone to London for a rest, and was last seen in "The Love Letter," which played at the Globe Theatre last Fall. He leaves a widow, Virginia West.

**FRANK FILLIS**, well known as a circus proprietor in South Africa and India, died Nov. 18th, 1921, at Bangkok, Siam, India. He was in America during the St. Louis exposition, having produced the Savage South Africa Exhibition. He also exhibited the same at Earls Court, London, England.

**ARTHUR HILL**, aged forty-eight, died at his home, No. 515 W. 41st street, on Thursday of last week, as a result of pneumonia. Mr. Hill, one of the best known bicycle riders in this country, was a member of the N. V. A., and of the Elks' Club.

His last engagement was played at the 81st Street Theatre, two weeks ago. Following this engagement, he was suddenly taken ill with "flu," which later developed into pneumonia. Mr. Hill's death, which was sudden, was a shock to the members of the theatrical profession.

The funeral took place from his home, Friday afternoon.

**MARJORIE KINGSTON**, late of the "Hanky Panky" vaudeville act, died last week at the Cassidy Hotel, Wilmington, Delaware, of pleural pneumonia. She was twenty years of age. Her body was taken to her home in Boston, Mass., from where the funeral was held.

**WEST AVEY**, of the vaudeville team of Avey and O'Neil, died Feb. 6 at South Bend, Ind., while the team was playing an engagement at the Junior Orpheum. He was twenty-eight years old and was born in Texas.

For five years he was a member of the Johnny Swor of Swor Bros. They dissolved partnership three years ago and Avey teamed with his present partner. They have been in vaudeville continually since with the exception of about fifteen weeks when they were in the play "Silks and Satins," which had a New York run.

Avey was stricken with influenza and died in the South Bend Hospital shortly afterward. He is survived by a widow who was with him at the time of his death.

## OLD GRAND OPERA HOUSE SOLD

For the first time since 1884, the Grand Opera House at 23rd street and Eighth avenue, famous as the one time headquarters of Jim Fisk and Jay Gould, changed hands, and was sold last week by the estate of Jay Gould to Frederick Brown, a real estate operator.

The theatre itself is a large one, having a seating capacity of 1,900 and standing room for 1,500 more. The history of the Grand Opera House, originally known as Pike's Opera House, reads like fiction and involves many persons prominent in social and financial circles of the late sixties and early seventies.

The land on which the Grand Opera House stands was originally leased in 1843 from Bishop Clement C. Moore, author of "The Night Before Christmas."

Samuel N. Pike, the builder of Pike's Opera House in Cincinnati, bought out the lessees in 1864 and erected the present building. The opening date was fixed as Jan. 6, 1868, but on account of the illness of the star it was not opened until January 9, as Pike's Opera House with a performance of "Il Trovatore," under the direction of Max Strakosch.

In 1869 Fisk and Gould bought the house, but Gould's name was soon withdrawn from the enterprise. Fisk gave the theatre its present name and made it famous by his spectacular productions such as "The Tempest," with which he began his career as a manager. In August, 1869, Gould, and Fisk who was afterward killed by Edward Stokes, attempted to corner the gold market. This culminated in the panic of "Black Friday" on Sept. 24, 1869, and the feeling against Fisk and Gould was so intense that they had to seek shelter in the Grand Opera House for several days from a mob.

After Fisk's death Gould purchased the property and for several seasons grand opera and many spectacles were produced under various managers. Numerous old time favorites made their first appearances and played the house in the years that followed.

## AGENTS BALL ON MARCH 19

The first annual entertainment and ball of the Theatrical Agents' and Representatives' Association will be held at the Manhattan Square Hotel on West Seventy-seventh street, Sunday evening, March 19.

**Dancer and Green**, opened on a tour of the Proctor houses at the 125th St.

## BRADY-STRATON DEBATE

(Continued from page 4)

in pointing out how in the last twenty years horrible crimes and murders have been committed by ministers of the gospel. I will prove that more clergymen have been convicted of murder than actors, and that there are more clergymen in jail than actors."

"He speaks of what is going on on the stage," said Mr. Brady. "I say he is wrong. He attacks it as a whole. I am not defending the wrong. If what he said is true, he should exercise his duty as a clergyman and a citizen and go to the nearest police station, get a policeman and raid the theatre."

"The stage is entitled to a square deal. The stage and theatre in the war performed service not equaled by any other profession in the country. I would be proud to compare the record of the theatre and screen people in France with the record of the Y. M. C. A. They were sent over to preserve the morale of the soldiers. Miserable Charlie Chaplin went through the country week after week and sold millions of war bonds. Mary Pickford and Douglas Fairbanks gave up their work and traveled from one end of the country to the other. Remember the things we have done. Be charitable, be kind, and co-operate with us."

"I'm no saint, but I want to say that the theatre does a lot of good in this country. In England the King knights his actors." Mr. Brady went on rapidly, changing his subject frequently in his excitement and lack of preparedness. "I can cite many plays that children can go to. And how about the parents? My son and daughter were not permitted to go about the streets and to go into any moving picture house and theatre they wished to. And perhaps I wasn't as well off as Dr. Stratton."

"Oh, no," came a protest from Dr. Stratton.

"Well, in ten years I have been broke twenty times, and I'm half broke now," said Mr. Brady, whose anger at Dr. Stratton had cooled as he went along until he occasionally paid him a compliment for standing up for what he believed to be right.

"Dr. Stratton declared it was impossible for a girl to get promotion in the theatre unless one—well, Dr. Stratton has spoken frankly, and I suppose I may—unless one gives up her honor. Think what that means," he shouted. "Are all in the theatre who have been successful of this sort?"

"No," came an answering yell from members of the profession below him, and with it an angry denial from others that Dr. Stratton had said any such thing.

"Well, I thought he said it," said Mr. Brady. "He has no right to quote unnamed chorus girls in bringing charges against decent men and women of the stage. He should have taken that young girl he mentions to the police station and had the manager arrested. That is what I would have done."

"Co-operate with us of the stage," pleaded Mr. Brady, with tears in his eyes and his voice trembling with emotion. "Preach God and Christ to them, but don't slander them. Don't let them be the butt of ridicule. They do good, much good. If there is a great public calamity, who is always the first to come forward and offer aid for the service of his fellow man, the first to do his job—the actor."

Mr. Brady walked from the platform amidst the general applause of both factions in the church. Dr. Stratton explained that one of the reasons there were more clergymen in jail than actors was that there are 118,000 clergymen and only 28,000 actors in the country, and that the clergymen are punished by the Church while the actors and actresses who do wrong are lionized and pushed to the front.

"Not even a Cabinet Minister or Presbyterian elder with a false front can conceal the nastiness of it," was one of his parting shots.

## "SALLY" BREAKS RECORDS

"Sally," the Florenz Ziegfeld, Jr., musical comedy is reaching some high figures in matters of record in its 60th week at the New Amsterdam Theatre. So far, it is said to have been witnessed by 864,000 people and has had hardly a performance where the house wasn't packed to capacity with a large number of standing privileges sold.

The piece passes into its 61st week and the Government has profited on the production to the extent of \$200,000 in taxes. The average payroll for the company each week is said to be \$17,500. Marilyn Miller and Leon Errol, the stars of the show, have made a fortune as their share of the proceeds and so far it is one of Broadway's biggest financial successes.

The question of size in theatres will be the deciding factor in the length of time that the show will stay on the road according to Sam Harrison, the show manager. "Sally" may or may not run another year. No one knows how long it will continue except Mr. Ziegfeld.

The Bartlett Trio, open on a tour of the Loew Circuit, at Atlanta.

## LETTER LIST

| GENTLEMEN         | LADIES           |
|-------------------|------------------|
| Abbott, Geo. S.   | Lanahan, Mazie   |
| Albani, C.        | Lytton, Louis    |
| Bates, W. S.      | Marshall, Walter |
| Bullington, I. N. | Miller, Fred P.  |
| Clark, Larry      | Morrissey, John  |
| Downs, Billy F.   | Nickel, Harry    |
| De Fay, Mr.       | Nye, Thos. F.    |
| Dillon, Jack      | Putnam, Arthur   |
| Fisher, Bob       | Plunkett, Joe    |
| Frank, Eddie      | Reynolds, Ed K.  |
| Girard, Gilbert   | Sharkey, Donald  |
| Harris, Chas.     | Stoops, Bert     |
| Healy, Tim        | Twiss, Ralph     |
| Hoffman, Dave     | Welch, Eddie     |
| May, Fred         | Wilson, Bobby    |
| Johnson, Wm. O.   | Atkins, Faye     |
| Kenealy, & Hollis | Austin, Mrs. Bob |
| Kubeler, Chas.    | Baldwin, Vera    |
| Kelton, Aryan     | Burkhardt, Miss  |
| Leahy, Chas.      | Bosche, Dot      |
| Lorenze, Bert     | Long, Jessie     |
|                   | Channing, Ruth   |

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